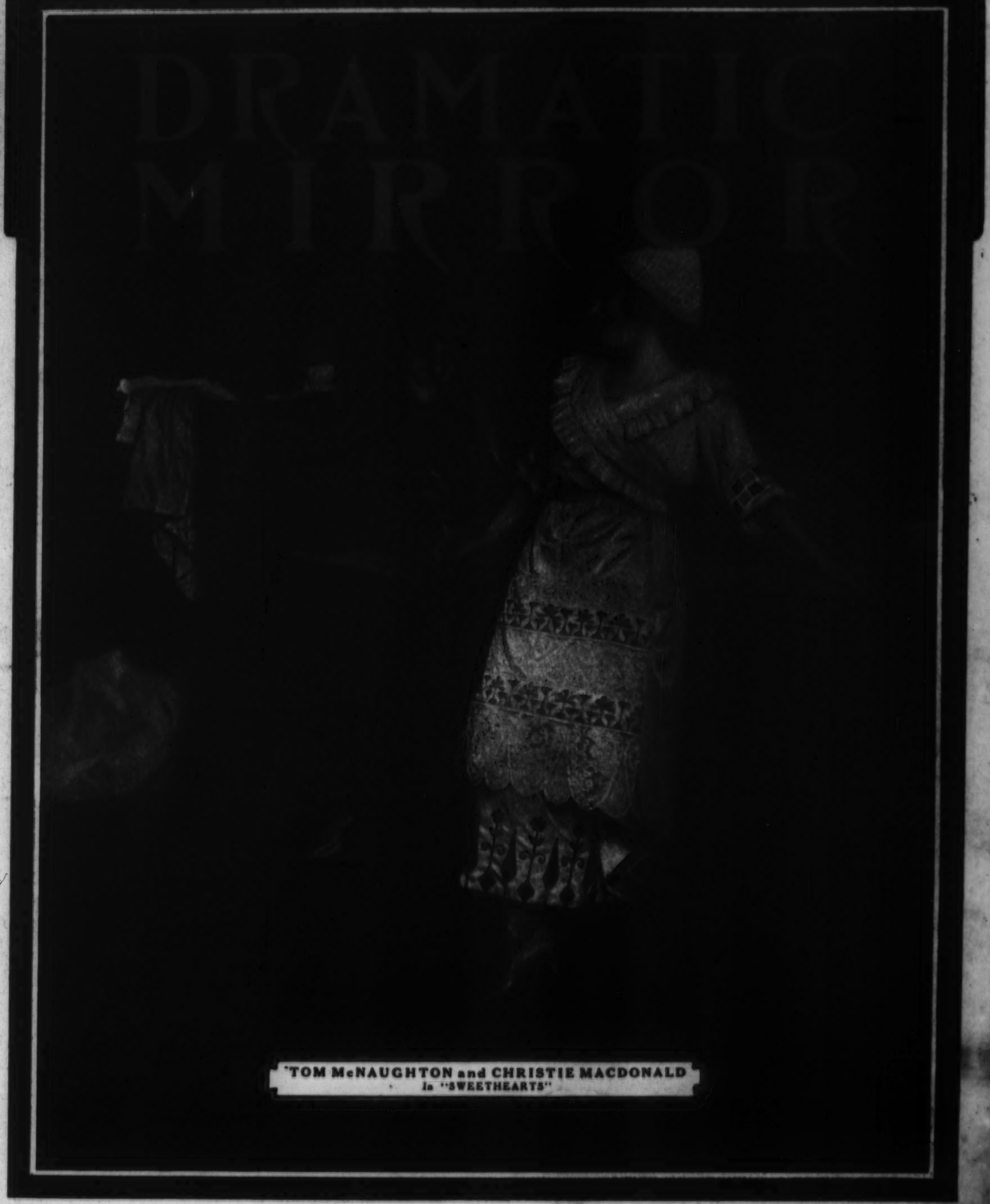
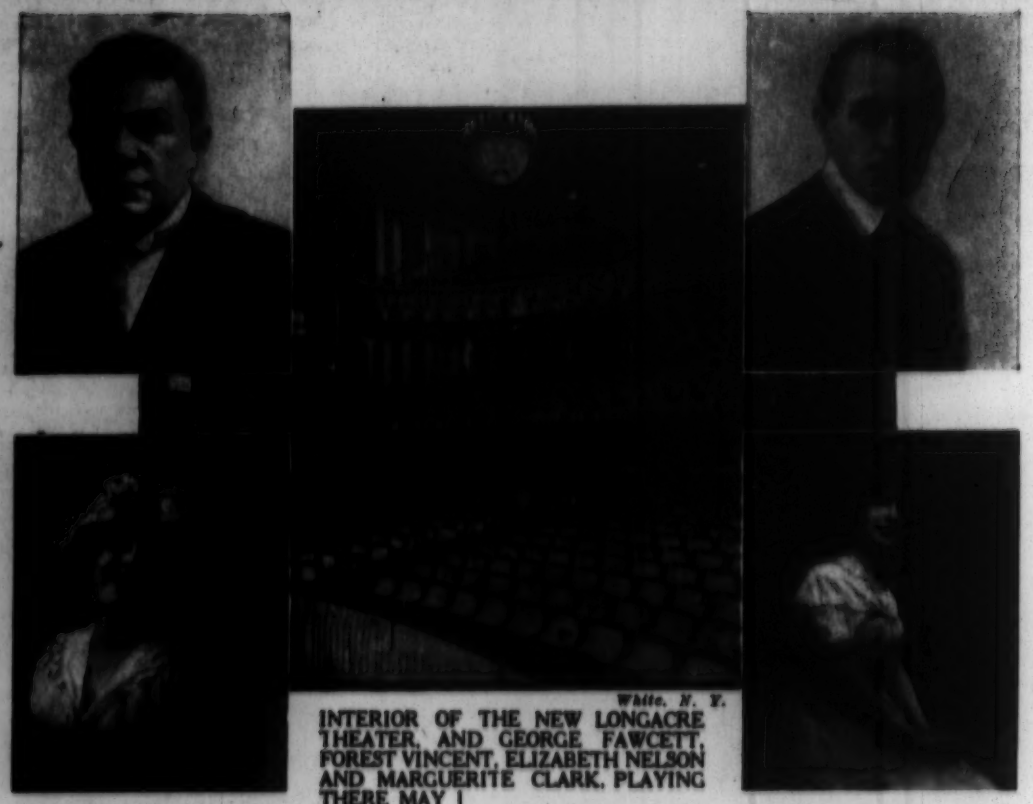
An Actor on Motion Pictures

APRIL 30, 1913 PRICE TEN CENTS



"TOM McNAUGHTON and CHRISTIE MACDONALD
in "SWEETHEARTS"

The Informal Side of José Collins



White, N. Y.

INTERIOR OF THE NEW LONGACRE THEATER, AND GEORGE FAWCETT, FOREST VINCENT, ELIZABETH NELSON AND MARGUERITE CLARK, PLAYING THERE MAY 1

White, N. Y.

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White, N. Y.

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MASTER BURFORD HAMPDEN IN "THE BLUE BIRD"

SCENES FROM THE PLAY WORLD

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXIX NEW YORK, WEDNESDAY, APRIL 30, 1913 No. 1793

THE INFORMAL SIDE OF JOSE COLLINS.

Brilliant and Beautiful Singer at Close Range

WITH the opening of the Winter Garden, three seasons ago, New York audiences were introduced to a new star from the London music halls.

Jose Collins, daughter of the once popular and magnetic Lottie Collins, twinkled into view there, and not unlike some sister in the heavenly constellations who night by night, as she comes closer to the earth's radius, becomes clearer and brighter to the vision, so this practically unknown young artist burst into greater radiance on each succeeding appearance.

To-day Jose Collins is surely a bright and particular star, and her name, in itself, is sufficient to exercise a magnetic force that spills an increased flux of dollars into the box-office of any theater. Miss Collins is a judicious investment to any manager, whether in vaudeville, musical comedy, or comic opera. With such charm of features, form and, above all, of voice, which are her lavish—I might say, excessively lavish—endowments, it were but indifferent business management that could not realize handsomely on the investment.

And then, Miss Collins is young—a mere broth of a girrl—and her girlishness is infectious (no, gentlemen, I don't mean you, I refer to the other of the species!), and managers know what it means to the box-office when the ladies are especially attracted. Draw them and, like the girl in the German novelist, Zschokke's story of "Wer Regiert," who moved the entire imperial *entourage* wherever she went, will drag mere man with them into the open portals of your theaters.

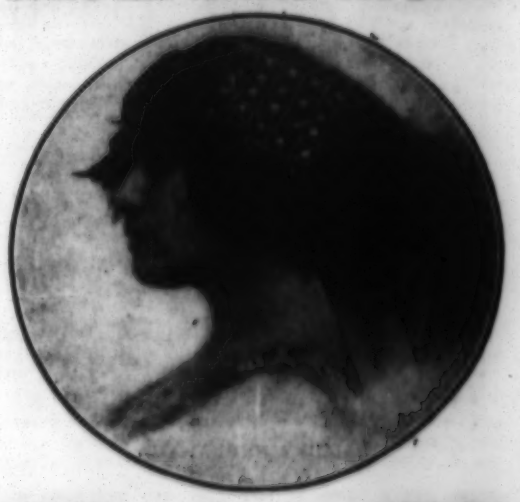
Miss Collins easily demonstrated this only the other day when, with Maurice Farkoa, she opened for a single week's engagement at the new Palace Theater here. At once the business jumped to capacity houses. Good as the bill was, this rare young artist was alone worth the price of admission. Miss Collins does not have to resort to stage artificialities. Beautiful apparition and exquisite dresser that she is, with manners dainty, all she needs to do is to open her "bird-throat" and you are on your knees. The delightful impression she made on all who saw her as the Countess Rosalinda Cliquot in The Merry Countess will long remain as a pleasant recollection.

And for the above stated variety of reasons I besought Miss Collins to talk to me about herself and her brief, but brilliant, past, and likewise about her future plans. But Miss Collins was not quite at ease when asked to talk about herself.

Note this, you young (and ofttimes not so young) coryphées of the theater! She really didn't want to say anything about herself, and then—she didn't know what. Isn't this perfectly refreshing? I was thinking what a deuce of a time a personally attached press agent to Miss Collins would have. He would be entirely thrown upon his own resources of invention. I hoped that my task would be comparatively easy. I couldn't imagine how one on the stage, so young, so attractive, and so gifted could fail to talk of herself, and talk volubly at that.

"I was born in London," she admitted. "I won't say how many years ago." (Don't tell it; Miss Collins not yet twenty-two). "Of course, you knew my mother, and my 'daddy,' who is now conducting our act at the Palace!"

Incidentally, everybody who knows anybody knows



JOSE COLLINS.

Joe Vandenbergh, prime oboe player, operatic conductor and impresario—one of Broadway's most familiar figures.

"I came here, on my way to Australia, for a fortnight's visit," continued Miss Collins, "and on the very morning of my arrival the Shuberts made me an offer. I had appeared in three musical comedies in London, and for four years was featured in the West End music halls. I also appeared in several Lauder pantomimes, and was the original Bluebell with him. I also played the title in Aladdin. This was the sum total of my transatlantic career until I left home!"

IN CHARACTER.

Realizing that this part of our conversation had reached its limit, and without a single reference to royalties or noble lords, don't ye know! having done with London and reached these shores so hospitable to the meritorious European artist, and quite at a loss what next to ask, my good luck came to the rescue in the shape of an inspired question—one never, never, never before propounded by an American interviewer to a visitor from abroad.

"How do you like America, and what is your impression of us, Miss Collins?" To which Miss Collins replied, sweetly, but with genuine sincerity: "Oh, I like America so much that I have decided to make it my home. I am going to become an American citizen. The American public, it appears to me, however, is much nicer to foreign artists than to its own, don't you think?"

(I had to agree with Miss Collins, but mentally reserved the hope that, in this respect, the A. P. would always regard her only in the light of an alien; even after issue of her citizenship.)

"What makes me supremely happy," continued my charming subject, "is that the people over here have taken a great liking to me, if popular demonstrations and private manifestations are indications to go by, and this makes me very happy. I am told, however, that you Americans tire soon of artists!"

Here I was almost tempted to blurt out, "not when they are young, beautiful, and gifted as you are." This I stifled.

"But I shall, I dare say, soon find out whether they really like me!"

I wondered what further evidence Miss Collins required on that score.

"However, I like the life here, I like the people, and am sure I shall remain contented," she continued.

A remarkable fact is that Miss Collins has never studied vocalization abroad, but her voice is of that pure and facile quality, her inherited musical instinct so reliable that she has developed into a vocalist of rare merit and distinction without the guidance of the authoritative direction. And yet, correct method is an invaluable adjunct to the conservation of the best of voices, be it said.

Concerning her plans in the immediate future, Miss Collins said:

"My contract with the Messrs. Shubert remains in force until June. Meanwhile, since they have no fitting vehicle for me, I shall prolong my season in vaudeville if they will concede me the privilege. After that I may close with Mr. Charles Dillingham, who has intimated his desire to manage me in a new musical attraction!"

Thinking that I had inflicted myself long enough on the fair young singer, I left the sweetly redolent environment in the conviction that interviewing under circumstances is both easy and difficult, at one and the same time.

A. KAUFMANN.

MOVING PICTURES THROUGH AN ACTOR'S OPERA GLASS

By HARRY N. BRAHAM

IT is about twenty years ago since a well-known French actor, M. Treury, brought from France the "Cinematograph" to the Empire Theater, Leicester Square, London, England. This was the inception of the motion picture before an Anglo-Saxon audience. The picture was small and, naturally, the figures; also it was very unsteady. But for all these defects it was the commencement of a national amusement, and was voted by the press and public an enormous success.

What wonderful strides the moving pictures have made since then! There is not a city, town, or village to the four points of the compass that hasn't one or two moving picture houses. It matters not what language is spoken, the moving picture depicts in pantomime what words should convey. The Latin races have always been masters in the art of pantomime, and for many years they held sway everywhere. Their pictures were in great demand, but the public gradually got tired of the knockabout ballet-stunts and slapstick comedy. They wanted a higher class entertainment.

American managers, always on the alert, diagnosed the pulse of the people and set to work to remedy the shortcomings of the actors and film makers of Europe. They commenced to build palatial studios, engaged reputable actors and actresses; also stage-managers of experience, and then molded them for the American picture field. Indeed, I might say, it is very seldom that even an experienced legitimate stage-manager makes a good director, and the same may be said of actors. He might be one of the very best in the business, and yet absolutely fail at the picture work. One must serve an apprenticeship for the screen. He must use his facial muscles and gesticulate in pantomime, just as if he were speaking. A great actor once gave an aspirant to histrionic honors this advice: "My boy," said he, "always talk with your face!" So to-day the American film is pre-eminent the whole world over.

Now a word about the moving picture actor, who has taken so kindly to this new field of work. A theatrical company engages an actor for the run of a piece—meaning a season's work. Of course, he has to take chances with the management. He first rehearses not less than four weeks, interlaced with several dress-rehearsals, some taking twelve hours, for which he doesn't get one cent. Then there is that iniquitous two weeks' clause in the contract that his services may be dispensed with at short notice. In fact, the contract is all for the party of the first part and nothing for the party of the second part. So where does the equity come in? If the piece is a hit, and he doesn't get discharged, his season may last twenty-five weeks; but if you sign with one of the big film companies, for the stock, you get a weekly stipend for fifty-two weeks in the year. No burning the midnight oil, no study, no wardrobe to supply. Everything is found for you—make-up, consisting of all shades of grease paints, powders, crape hair, cosmetics, soap, and towels, and if you are made-up before luncheon, you partake of the latter, free of cost, in the studio. This applies to outdoor scenes also. The menu consists of soup, meat, vegetables, and liquids. The dressing-rooms are large, well ventilated, and lighted by electricity. Furthermore, a film company is a happy democratic family.

The studio is a counterpart of the regular stage without footlights, and is not raised, being on a level with the floor. It is brilliantly lighted, looking for all the world like intense sunshine.

The difference between the regular stage and the moving picture rehearsal, is that the stage-manager, or author of the legitimate, reads his play to the company, after which the parts are handed out and a rehearsal takes place. Business of the piece is written in. This goes on until the actors are conversant with their lines, then parts are discarded, and the real acting takes place; for it is impossible to feel a part until such time that one is dead-letter perfect. The moving picture rehearsals are vastly different. The director calls his company around him, and with scenario in hand calls the ladies and gentlemen by their names, first mentioning what the wordless play is. "Mr. ———, you are a lover. Miss ———, you are his affianced bride. Mrs. ———, you are the mother. Mr. ———, you are the father. Mr. ———, you are a villain," and so on. Thus the different scenes are rehearsed without parts, the director explaining the business, and, as the playlet proceeds, he elaborates and builds up situations and sensations that the author never dreamed of. The following is a scenario:

"THE LONG LOST BROTHER."

SCENE.—*Interior of Cottage*

Door, right. Window, right of center. Door, center. Fireplace, left.

Cashier of Works returning home with the men's wages, being unable to put the money in the bank on account of bank being closed.

His wife, sitting at table (center), sewing, with two small children (boy and girl) sitting at her feet. Wife rises at entrance of husband through door (center). They embrace. Children run up and kiss their father. Father hangs coat on peg at side of door (center), also muffler and hat, then warms his hands at fire and stands before it (fireplace).

Well, dear, I am home sooner than usual. Should have been detained at bank counting the $3,000, but the bank closes on time, so have had to bring this (*touching bag of money*) home for safe-keeping until to-morrow, pay-day. So here goes, dear, to place it away for safe-keeping for the night. Nobody but ourselves has any idea so large an amount is secreted in so humble a place as mine. (*Speaking with wife and children*). Now, you go to bed. (*Wife embraces husband, and children kiss their father.*) There is no need of you waiting for me, as I have several things to do before I can follow you. (*He goes to the door of room (right) and closes it very carefully after them, then he sits down and thinks.*) If I could only be worth $3,000. Nobody would possibly suspect that I took it. (*Pointing to bureau where the money is.*) I could easily send a message to the wife to say that I was detained with a sick friend, and when all are asleep I could easily get in to this place and take the money. I'll do it. (*Puts on coat, hat and muffler, opens door, blows out candle, closes door and departs in the night.*)

Loud knocking is heard at the door. Wife appears, sees room vacant, and listens to the knocking. Voice outside: "Please let me in." *Wife:* "Who are you?" "I am Jack's long lost brother." *Wife:* "Why, he's been dead years." "No, Jane, I am alive. I have been to Australia and have returned to see you all." *Wife opens door, puts candle in face and recognizes Jack's brother. She closes door and they sit down to table (center). They talk and seem pleased at the reunion, when another knock is heard. She opens door, messenger boy with a letter (for Mrs. Mason).* "Why, it is from Jack stating that he may not be at home all night." *She sighs, then sits.* "Well, you must have a bite to eat, and then I will do my best to make you comfortable for the night." *She lays cloth on table and goes to larder and gets bread, cheese, and a bottle of beer. He eats and talks with his mouth full. After repast she excuses herself and goes through door (right). He takes pipe out and fills it with tobacco from his pouch and lights up. She returns smiling, as much as to say,* "All is ready." *He arises and follows her and closes door after him. (Room dark.) Window is slowly opened and a man with a mask, dark lantern, appears. Cautiously gets from the window, listens at door (right), goes left and then opens bureau with key. After taking out money, is about to exit, when the door (right) suddenly opens. Husband's wife and brother appear at door; the brother with six-shooter calls out:* "Hold up your hands." *Wife rushes forward, tears off the mask, and exclaims:* "My God, my husband!" *Charles:* "My God, my brother!"

HARRY N. BRAHAM.

The prices paid for these pieces range from $25 up. They have to be sent to the studio, marked "Scenario Department," and a stamped envelope inclosed. The best way is to register them, and, if the scenario is accepted, a check is forwarded to the author. Of course, a delay in some cases of many weeks takes place. The author signs a paper, and gives the company all right to the play.

A reel is one thousand feet of film; this being a short playlet. Some of the dramas take three thousand feet. Sara Bernhardt, in Camille, was a three-reel picture. This really constitutes an evening's entertainment, or nearly so.

There are what they term regulars, meaning actors and actresses out of employment, who apply at the studios for work. If their line is known by the director, and, when he is in want of extra people, they are admitted to the studio, and told what to make-up, ready for their services. Whether they rehearse or go on in a scene, or are detained in the studio all day, they get $5. If given a special part they get more; for the director is very liberal, if he or she is the particular type he needs. I might here remark that $5 is a godsend to the out-of-work Thespian when engagements are difficult to procure. Some days outside the studio there are hundreds of people (even such as are not actors) looking for a job, for the news flies like wildfire when there is going to be a big military, Indian, or Western drama to be produced.

The "people" are selected by the director's lieutenant (who is more than courteous to all concerned). He takes their names and addresses in case they may be needed for more than one day—for some of these big pictures take a week or more.

First, the director takes the indoor scenes, and then come the outdoor daylight pictures. New Jersey supplies still-life of all kinds, and most of the companies go there. The entire company, with auxiliaries, meet at the ferry selected—say at 8.10 A. M. (weather permitting), and when they get off the boat the cars take them to the location selected. There is generally a very good hotel, and several rooms are reserved for dressing purposes. Those that are unaccustomed to the art of make-up are properly looked after and made up by experts. In the studio, when the scenes are ready, the people are called and a thorough rehearsal takes place. When the work is to take place in the open, automobiles take the people to the scene of action. It is really surprising how the director, with the eyes of an eagle, sees instantly any defects in posing or grouping; for to keep a large number of people in action, as well as the principal characters (who depict in dumb show the story of the scenario) is no easy matter. The director, with a megaphone, calls the actors by their names, tells them the business of the piece, and what to do in facial expressions. "Miss So and So, do this! Smile! Open your eyes!" "Mr. So and So, your beard is not straight!" So you can see that the director's position is anything but an easy one. And the great secret of a director's success is to keep his temper.

When all is in readiness for the actual picture to be taken, you hear the words: "We'll take it!" It is the rule to take two pictures of each scene. The way scenes are built inside the studio seems fairy-like to the beholder. They grow so rapidly before your eyes. The master carpenter, assistants, and electricians are the best craftsmen that stageland can procure.

It takes three or four weeks before a picture is released by the censor. Most of the big companies have studios out in California, and when Winter arrives, like birds of passage, they migrate to that sunny country to stay there not less than six months. Here no electricity is needed for indoor work, old Sol supplying it free of cost.

Just to show how popular the world over the picture actor has become, I may mention that recently a well-known comedian was sent to England to impersonate some of the characters of Charles Dickens. No sooner had he arrived than he was recognised and followed about the streets of London by hundreds of people. Most of the big London dailies gave him articles headed, "The most popular actor in the world." For an actor may play on the legitimate stage before a thousand people nightly, but a "movie" will play before a hundred thousand.

The motion pictures are to-day, as I said before, a national institution, and have come to stay for all time, and yet they are only in the embryo; for in the not distant future symphony orchestras, consisting of one hundred performers, will accompany this most remarkable industry.

In London, the picture theater managers charge for admimission 6 pence, 1 shilling, 2 shillings, 3 shillings, and some as high as 4 shillings. Most of these houses serve gratis what the English term the "4 o'clock tea," with thin bread and butter and cake. Outside the regular theaters, and music halls, there are many moving picture theaters, all doing a land office business. The attendants are generally dressed in livery.

I was appearing in London a few years ago, and the three big theaters of varieties were: The Alhambra, the Empire, and the Palace. Of course, the Alhambra and the Empire did the big business. The Palace was originally built for an English opera house; but like Hammerstein's pet bobby, singularly failed. It always had the best talent that the market could supply, and yet this beautiful theater was not a success. The American picture companies stepped in the breach, was headliner, and ever since then the house has been crowded.

King George gave his patronage and presence, recently, to a matinee for some charitable institution, when all the stars of the vaudeville firmament appeared. This alone shows what prestige the Palace now holds in the estimation of a loyal but conservative English public.

The American film director has revolutionised the motion pictures, for there is not any department connected with the screen line of work with which they are not conversant. In directing a scenario they are cool, logical, and polite to their companies. This being the acme of stage management, it is rather late in the day for me to tell the American people what the Yankee films have done and are doing. I really believe these gentlemen could take fairy tales and turn them into tragedies or comedies, for their imagination and discernment are unsurpassed. Great stage producers are born, not made.

THE EVOLUTION OF BURLESQUE

BY ROBERT GRAU

SCARCELY a ripple was created in the amusement world by the announcement that the Columbia Amusement Company had purchased from its erstwhile rival, the Empire Circuit of Burlesque Theaters and Companies, involving a score of theaters, mostly modern in construction, and as many road shows or combinations, the investment calling for $15,000,000, provided by a dozen gentlemen who have become wealthy and influential as the result of an evolution that is without parallel in the history of the amusement calling.

One must go back to the early '70's in order to convey to the reader some idea of the amazing changes which these gentlemen have brought about. Forty years ago burlesque meant the "can can" in all its objectionable forms. Theaters were raided by the police so frequently that those who exploited the "can can" had the greatest difficulty to induce performers with any reputation to appear on their stages, even though they were not called upon to participate in the vulgar dances. One of these so-called "can can" managers was Jake Berry, and he was so persistently pressed by the police that he finally erected a theater in the remote district known as Columbia Avenue, in Greenwich. This he called "The Parisian Varieties." Berry made a fortune here before he was found out. He put on sensational dances, and sketches were written about these dances that were too horrible to describe, yet these were exploited as burlesque. Morover, the country was flooded with organizations known as May Fisk's Blondes, Madame Rentz's Female Minstrels, the Red Stocking Belles and similar titles. Such a thing as a woman being seen at these shows was unheard of, even at the matinees, but all prospered as long as they were immune from the law.

On Sixteenth Street, between Broadway and Fifth Avenue, was Robinson Hall, a very pretty bijou theater, occupied to-day as a library. Here old-time burlesque had its home for several years. The people just flocked there and paid $1.50 willingly for their seats. The performances given on the stage of Robinson Hall would not be tolerated to-day; yet the public taste alone made such establishments possible. The proprietor—a Mr. Robinson—was wholly averse to the "can can." In fact, after the place was raided he disbanded his "burlesque" company and invested $20,000 in a magnificent production of Charles Lecocq's operetta Girofle-Girofla.

The cast included a half dozen celebrities of that day; and though the operetta was packing the Park Theater, where it was sung in French, the people would have none of it at Robinson Hall. Empty benches was the uninspiring spectacle revealed night after night, until in sheer desperation Robinson withdrew the wholesome opera and revived the "can can," this time with no limitations as to sensationalism.

Robinson advertised this revival with the headline "The public demand must be met."

And surely Robinson was meeting the public desire. Night after night the auditorium, which seated about one thousand persons, all on one floor, was crowded to the doors. It was indeed a strange sight to behold the more than thirty rows of seats occupied by men, and as for bald heads, they were as numerous in the back rows as in front. The ticket speculators had no difficulty in getting $5 for seats near the stage, and I recall that as many as a hundred coupés were usually lined about the little theater awaiting the exodus of Wall Street brokers and clubmen.

Yet the stage door, now so attractive to the male patrons of burlesque, was deserted—undoubtedly the "can can" dancers carried no appeal with the stage "Johnny," as we know him to-day, the disgusting exhibition on the stage itself providing ample illusion.

We have to thank what is now called refined vaudeville for the transformation that has come unto burlesque. Such men as Lawrence Weber, Samuel Scribner, Hurtig and Seamon, Gus Hill, and Edward Rush had all made fortunes through the presentation of clean vaudeville shows, replacing the old-time varieties, and as they and their colleagues saw the family patronage predominating, they began to aim to uplift the burlesque industry from every angle, and in this effort their greatest asset has been the powerful organization known as the Columbia Amusement Company, which has thrived from the outset with fundamental principles well calculated to revolutionize a branch of the amusement field now regarded as the best disciplined and surely the most co-operative and far reaching in its business procedure that the field of the theater has ever known.

No body of showmen have ever worked together for the common good with a policy so constructive as have these pioneers of uplift in an almost despised amusement industry.

Friction has been so rare in their business procedure that one may not recall a single instance where a member of the body has endeavored to better his position at the expense of a colleague. Once or twice in a dozen years it has been necessary to enforce the rigid discipline maintained, but this was always due to an inviolable policy to raise immeasurably the character of the output, and woe to him who would persist in the presentation of anything offensive on the stages of the company's playhouses.

This is so true that a committee has been organized whose province it is to go over the circuit twice a year making careful observations of the productions, and these observations are discussed at the company's monthly meetings, when an embargo is issued on any stage offering that has been found wanting from the company's standard.

Financial difficulties have been almost unknown, and if on rare occasions misfortune had overtaken a member, he was invariably assisted by the others, and this explains why the success achieved by the burlesque managers has been almost uniform.

No theater in New York city can boast of a more sustained patronage than the Columbia Theater, the first Broadway playhouse to be devoted to modern burlesque. Here capacity audiences are the invariable rule almost every week in the entire year. The spirit of friendly competition is in evidence, and an incentive is provided for high-grade productions in that the Summer season is awarded each year at the Columbia to the organization which has made the best record during the regular season on tour.

BACK OF THE CURTAIN

THE Woman's National Theater, emerging from the chaos that surrounds most beginnings, has become a clear-cut and worthy idea. The plan is to furnish all-day and all-evening entertainment, of various sorts. There will be hours of moving pictures for those who want them. There will be a vaudeville bill for those to whom an occasional "turn" is indispensable. Musical comedy will have a place on its boards, and serious drama will be permitted to intrude into the temple of general amusement. Concerts may be included in the entertainment menu. It is probable that the long-needed national dramatic school will be housed beneath its roof.

The purpose to make the institution American in spirit, meriting its name of national, is admirable. That it is possible to raise $1,000,000 for the project by asking each woman interested in the theater to contribute a dollar commends it to the conservative.

Women interested in the idea will visit other cities to promote the theater, and it is believed that outside objection to making New York its site will be overcome by the not inconsiderable size of the subscription. Its promoters promise no marked departures from current policy, at first, but they pledge such conduct of the playhouse that it will represent woman's idea of what the theater should be, a pledge which will interest four-fifths of the audiences, since the wearers of skirts, crepe blouses and Bulgarian embroidery aggregate that surprising proportion.

While Billie Burke is playing the self-sufficient girl who grew up as a boy in The Amazons, a few of those who dwell in the inner circle of her intimacies chuckle at her declaration of independence lines. "Genuine acting," they say, and recall how Miss Burke set forth on her tour in The Mind-the-Paint Girl strong in her resolution to "get along without mamma this season," and how she telegraphed a daughterly wail before the first week had ended. Mrs. Burke indulgently consulted the timetable and next day set forth from Burkeleigh Crest, at Hastings-on-the-Hudson, for the vague and troubling road.

All which reminds me that at Short Beach, in Connecticut, there is in the row of bungalows owned by Ella Wheeler Wilcox a low, brown, cote-like house over whose door is painted the word "Amazonia." The word is a relic of the Summer spent in the cottage by Julie Opp, who named it in honor of the play, then popular and whose popularity Miss Burke may restore.

Agree not that Margaret Mayo is an idler, drifting on the oars of her Baby Mine success, though she herself has said that she is enjoying the fruits of her

MARGARET MAYO (MRS. EDGAR SELWYN).

play and afraid to write another, lest she be not able to duplicate its success. While I write this she is in Chicago, stage directing the Harris and Selwyn production of Bell's Her First Divorce. Meanwhile she takes frequent trains to Harmon, to superintend the completion of the artistic bungalow, "Summer Rest," which is building near their own country place at Harmon, on the Hudson, and will be occupied by Bennett Mussen, one of the Princess players.

Her energetic mate will produce a new comedy of his own at Atlantic City June 10, soon after which they will sail for Europe.

While Francis Wilson stood at the head of the receiving line at The Players on ladies' day he was all innocent of a conspiracy against him in his own household. Miss Wilson, having meekly hearkened to her parent's warning to "Stay off the stage. One in the family is enough," was that day rehearsing for a part in Strindberg's The Countess Julia.

"When papa knows I am to appear in a daring play he will be the more furious. There'll be a lively time at home," said the fearless Miss Wilson.

It was a mere coincidence that Howard Kyle, who played Simeon in Joseph and His Brethren, a production in which make-up must needs be used by the pound instead of the ounce, won a Turkish bath ticket in the lottery at the stage children's benefit.

May Irwin, not having a sufficient outlet for her twenty-woman dynamic power in making the audiences of A Widow by Proxy and Mrs. Peckham's Carouse laugh themselves nearly to death at every performance, is compiling a perfection cook book, that will make her first treatise on "Home Cooking" look like the primer form of an encyclopedia. Miss Irwin proposes to speak the last word on delectable dishes. Also, she has an atomic typewriting machine in her dressing-room. While she is in the student stage with that typewriter, her letters are the usual curios of spelling and spacing. Persuade her to write you a letter. She will do it for practise, and you will keep it as one of the strange things that have happened to you.

Eva Tanguay is kind but not tactful. Note the difference. A newspaper woman told me of her visit to the centrifugal queen of vaudeville who met her with open arms and the speech:

"You poor dear! You had to climb that awful hill, and the press agent told me you were not as young as you used to be."

(*Continued on page 9*)

THE FIRST NIGHTER

Revival of "The Amazons" at the Empire and "Arizona" at the Lyric—"Passing of the Idle Rich" Postponed—Ethel Barrymore in Playlet at the Palace, Etc.

"THE AMAZONS"

Comedy in three acts by Arthur Wing Pinero; Empire Theater, April 28; Charles Frohman, producer.

Barrington, Viscount Litterly .... Shelley Hull
Galfred, Earl of Tweenways, Ferdinand Gottschalk
Andre, Count de Grival ..... Fritz Williams
The Rev. Roger Minchin ..... Morton Selten
Fitton ..... Thomas Reynolds
Youatt ..... Arthur Fitzgerald
Orts ..... Barrett Parker
Miriam, Marchioness of Castlejordan, Annie Esmond
Lady Noeline Belturbet ..... Miriam Clements
Lady Wilhelmina Belturbet ..... Dorothy Lane
Lady Thomasin Belturbet ..... Billie Burke
"Sergeant" Shuter ..... Lorena Atwood

Pinero's bright comedy, with its tendency to light farce, is sustaining an interesting revival, with Billie Burke in the role of the swashing Lady Thomas and an excellent ensemble of players in the other parts.

The three graces in masculine attire around whom the rather trivial but amusing action is woven are charmingly represented, and Miss Burke added something to her chaplet of laurels by her vivacity and bravado. It was rather a happy inspiration on the part of whosoever suggested giving her a song to sing. We all remember how nicely it fitted in when she played Mind-the-Paint Girl; for instinctively, somehow we identify her with song and dance. The interpolation of a song in this instance did not fail to work its little wonder in the second act. The audience applauded with an insistency that threatened the dignity of the piece and promised for a time to convert it into a musical comedy.

The sparkle of champagne is in her temperament, yet her boydenish buoyancy has withal an undeniable refinement and her dash a smack of indefinable elegance that is decisively appealing. If she is not the highest expression of comedy in intellectual terms, she is surely one of the most exhilarating figures in the graceful art of piquant drollery.

Miriam Clements and Dorothy Lane were very charming as her sisters. The former especially played the more sentimental role of Lady Noeline with admirable tact and womanly tenderness.

Gottschalk was at his best as Tweenways. It is one of those parts that seems specially created for him, and the most spontaneous laughter of the evening goes to his score. He gives the part a unique touch of quaint comedy in a quiet vein.

Fritz Williams suggested by his simian antics a French waiter rather than the Count de Grival. He worked his dialect and his Gallic mobility of movement to the last degree, failing evidently to grasp the full importance of being amusing within the discreet limits of judicious restraint.

But an excellent performance goes to the credit of Shelley Hull, in the leading part of Litterly, who has the significant adventure with Lady Noeline. He showed splendid repose, with a suggestion of dry humor, and he speaks English clearly, without affectation.

Annie Esmond was excellent as the Marchioness who has reared her three daughters in the way that boys should go, and another part well played was that of "Sergeant" Shuter by Lorena Atwood

Comparisons are odious, and it adds nothing to the sum of human enjoyment to attempt a reminiscent review of previous performances of this clever comedy. Suffice it to say that The Amasons are still capable of providing a most pleasurable entertainment.

"ARIZONA"

A Play in Four Acts, by Augustus Thomas. Produced by the Messrs. Shubert, Brady and Selwyn, at the Lyric Theater, April 28, 1913.

Henry Canby ..... Rapley Holmes
Colonel Bonham ..... William Farnum
Sam Wong ..... John Herne
Mrs. Canby ..... Jennie Dickerson
Estrella Bonham ..... Chrystal Herne
Lea Kellar ..... Alma Bradley
Lieutenant Denton ..... Dustin Farnum
Benita Canby ..... Elsie Ferguson
Miss MacCullagh ..... Phyllis Young
Dr. Fenlon ..... George O'Donnell
Captain Hodgman ..... Walter Hale
Tony Mostano ..... Vincent Serrano
Lieutenant Hallock ..... J. W. Hartman
Sergeant Kellar ..... Oliver Dond Byron
Lieutenant Young ..... John Drury
Major Cochran ..... Harry S. Haddold
Private Quigley ..... Frederick Kley

Among the numerous revivals of this Spring Arisona comes as a pleasant and interesting example of the dramatic fashion of a decade ago that has lost little of its vitality. Augustus Thomas had not then tried to be intellectual, and was content to tell an exciting story in the best approved theatrical style of cumulative excitement and suspense. The hearty applause that greeted this melodrama proved that what G. B. Shaw called the Sardoudeium of our Western plays has not lost its fascination. Admiration for Mr. Thomas's skill in arrangement, the keeping of suspense and in sheer piling of effect on effect is not tempered by our remembrance of any notable successes that he has achieved this year. Arisona furnishes capital entertainment—after its creaky, slow-moving first act—and that is much more than have done certain other revivals of the present season which come speedily to mind.

Perhaps the feature of the evening, after all, was the speech of the author himself at the end of the third act. He referred humorously to the all-star cast, observing that so many of them had achieved individual successes that he expected of them a stubborn inflexibility in rehearsals. But, no! They proved quite malleable and displayed as much team work as McGraw's squad on its Southern trip.

It really was a most remarkable evening on the acting side. There was Elsie Ferguson to play the pretty love scene between her and the lieutenant with rare charm and feeling; there was Chrystal Herne to portray in delicate strokes the repentant wife; there was Vincent Serrano in the role of the Mexican that made him famous; there was Rapley Holmes to extract all the unctuous humor possible from the role of the ranchman, and there was Dustin Farnum to play the hero in the true heroic vein of restraint. Considering the nature of the cast, the harmony and team work, of which Mr. Thomas spoke, were unusual. Histrionically, Arisona in its present revived form is a delight.

The play will probably run out the season at the Lyric. Certainly if the reception of the opening night is a criterion, Arisona will not lack enthusiastic audiences. It deserves them. A play so familiar and well liked—it would be an impertinence to repeat the story.

"COUNTESS JULIA"

A Play in One Act, by August Strindberg. Staged by Mary Shaw. Produced at the Forty-eighth Street Theater, April 28, 1913.

Countess Julia ..... Marcia Walther
Jean ..... Frank Reicher
Kristin ..... Adelaide Wilson

If we had to select an adapter for the stage of Henry James's subtlest psychological novels that adapter would certainly have been August Strindberg. He could have done it interestingly. For Strindberg's plays, like James's novels, are less absorbing as presentations of dramatic conflicts of wills than as horrifying methods of laying bare the secret motives and the hidden forces which mold those wills. There is a Meredithian delicacy of insight combined with an Ibsen relentlessness in Strindberg's bitter exposition of the buried impulses and springs to action in human nature—at least in Countess Julia, perhaps the greatest of his studies.

Many of our ablest critics flounder hopelessly over the question of whether or not Strindberg's plays are dramatic. Of course they are not dramatic in the conventional sense of the term, any more than Anatol France's literary criticisms are critical in the conventional (that is, the sound and the sane) sense of the term. But to puzzle over the question of whether or not Countess Julia is dramatic is to miss the point of Strindberg. That there is no open clash of wills is patent. And the drama, if it means anything at all, means that obvious conflict of purposes which is so readily understandable as to sink quickly into the consciousness of the average popular audience. The protagonists must do something more than introspect. Now, in precisely the same way that James's novels will never be widely popular and that James will never be widely loved, so Strindberg's plays will never be widely popular nor will Strindberg ever be widely loved. But Strindberg's appeal and *raison d'etre* do not lie in his being dramatic in any broad sense. They lie in the skill and insight of his own manner and subject matter. That subject matter and his manner of dealing with it are of absorbing interest to a specialized audience interested in psychological subtleties. That their appeal is limited is nothing against Strindberg or his art, provided we make the preliminary distinctions.

What I have said about the lack of an obvious clash of wills is well illustrated in the second part of Countess Julia; I mean that part beginning with the return of the subdued Julia and the conquering Jean to the kitchen. Here there is no direct open conflict of purposes, but rather the unveiling of the inner minds of the guilty couple. They are less engaged in fighting one another than in attempting to understand one another. The countess, in fact, has no will left. Her will is paralyzed. She talks and acts like a person drugged or hypnotized. When she goes out finally to commit suicide, she walks as if in a trance. All that would go on in the mind of such a neurotic, sensitive woman is graphically and with powerful insight portrayed in the dialogue of the play. But it is not drama; it is the interesting and vivid pathology of two overwrought, morbid minds. Anyone who looks so searchingly and so constantly into the state of his nerves and his sensibility (erroneously called his soul by enthusiasts) as do Strindberg's characters gets only what he deserves when he goes mad.

It might be said with justice that there is more in the symbolical "interpretations" of Ibsen's plays than he ever dreamed of in his philosophy. Now a great many near-intellectuals will look exceedingly wise when you mention Strindberg to them and read mystical meanings into the simplest passages. Countess Julia is a favorite battling ground on which these theorists run rampant, but I for one refuse to join the crowd. Most of these complex, ingenious theories arise from the confusion of the planes of being in the minds of the protagonists. But as this confusion is generally paralleled in the minds of these pseudo-critics, the tiresome result is only to be expected. Strindberg to an intelligent audience is interesting. Is that not enough?

The acting was notable. Frank Reicher as Jean being particularly discriminating. Miss Walther was best in the second part of the play, when she gave us a memorable picture of the dazed, conquered and half-mad countess. Adelaide Wilson came in for well merited applause as Kristin by an interested audience of unusual distinction.

THE PALACE THEATRE

Miss Ethel Barrymore in a new playlet, Miss Civilization, by Richard Harding Davis. Produced at the Palace Theater on April 28, 1913. The cast:

Alice Gardner ..... Ethel Barrymore
Joseph Hatch ..... David Torrence
"Brick" Meakin ..... William Horan
Hayes ..... Frank McCoy
Captain Lucas ..... Frank Palmer

The new Palace bill is decidedly entertaining, chief interest centering in Miss Barrymore's appearance in a new tabloid drama. It is hard to imagine why the actress deserted The Twelve Pound Look for Miss Civilisation. Mr. Davis evidently had the mistaken impression that he should write down to the level of his variety audiences. The result is a crook playlet of absurd action, trite dialogue and time-worn comedy incidents. At the opening curtain Miss Barrymore, as the daughter of a railroad president, in a lonely country house with a sick mother, enters a darkened room. She hurries to the telephone and whispers a call for help to the nearest wrecking crew. She disappears upstairs and three burglars climb in. There are crashes and falls for comic effect, one of the crooks drinks some benzine thinking it whisky, and the pals talk things over. One of them is hungry and hunts up some food. Then the young woman reappears—again in her red dressing gown—and offers to entertain the masked guests. Of course she is really trying to hold them until the wreckers arrive, but the crackamen never guess that. She borrows four or five knives from the crooks' sack of stolen silver, offers some good cigars, and watches while they look over jewels appropriated in the neighborhood. "There goes your watch," says one of the burglars. "It's the first time it ever did," laughs the hostess. The talk turns to the burglar's life. The young woman wonders why clever men risk so much as crooks—why they try to fight civilisation. The vistors laugh at her as "Miss Civilization," when the wrecking crew arrives and they are made prisoners. Then the hostess faints. Naturally, the playlet is absurdly unconvincing. It is interesting to guess what would be its fate without Miss Barrymore, whose charming skill is always delightful, in the leading role.

Miss Bessie Clayton offers a captivating terpsichorean specialty—a series of toe dances of her own creation. Before plush hanging curtains, assisted by feminine dancers as troubadours and Pierrots and aided by Herr Hans Albrecht's fine handling of the orchestra, Miss Clayton executes some charming dances with the abandon, the fire and the grace of a bounding woodland sprite.

Forrest Huff and Fritzi von Busing in songs, the Courtney Sisters in their darkey melodies, "Slivers," the pantomime clown, in his silent baseball game, and Nat Wills, the "happy tramp," are features on the programme.

"THE NEW HONEYMOON EXPRESS"

New edition presented at the Winter Garden on April 28, 1913. Book and lyrics by Joseph W. Herbert and Harold Atteridge, with music by Jean Schwartz.

There are a lot of delightful features to the strikingly costumed, brightly amusing and thoroughly pleasing revised Winter Garden show, but most captivating of all is Ina Claire. Demure and sweetly charming, Miss Claire danced away with the hit of The New Honeymoon Express. She is like a breath of Springtime—wholesome and refreshing. Miss Claire is an unalloyed joy—dainty of beauty, bewitchingly graceful of dancing, sweet of voice and marvelously clever of mimicry. Her imitation of Gaby Deslys—who occupied an upper box—is decidedly good, while her mimic bit of Harry Lauder is still as wonderfully vivid as ever. Her opening dancing song, "Prudence," is radiantly and daintily graceful, and her duets with Charles King are marked by a winning charm of personality. It will not be long before Miss Claire takes her place beside Julia Sanderson and Christie Macdonald as a star of delicate charm.

Grace La Rue has succeeded Mlle. Deslys. Her task is a difficult one, for her predecessor invested the role with a magnetic *chic* vivacity essentially Parisian. Suffice it to say that Miss La Rue knows how to wear her gowns (they are many and dazzling), while she sings with distinct enunciation and, making allowance for a certain first-night nervousness, in good voice. Her "Lover of Mine" is very well done, indeed.

Al. Jolson is still the prime delight of the show. There isn't a funnier comedian anywhere within the reach of Broadway or a richer song than his "The Spaniard Who Blighted My Life."

Pretty Yancsi Dolly dances with abandon and captivating delightfulness. Melville Ellis's pianologue is pleasing, Ada Lewis is amusing, and Dixon and Doyle dance well. The striking train effect still holds its value in bringing a real thrill to the audience.

The Honeymoon Express is worth seeing. It is an attractive example of American-made musical show. The music has tinkling qualities without quite achieving a haunting melody anywhere, the costuming is of well blended coloring, and the chorus evolutions show the skillful and resourceful hand of Ned Wayburn. But, if only for Ina Claire, one should see the Winter Garden show. Miss Claire is a star in the making.

"MAID IN GERMANY"

A musical comedy in two acts. By Messrs. Darrell H. Smith, Edwin M. Savino, and Charles Gilpin. Presented by the Mask and Wig Club of the University of Pennsylvania. Wallack's, April 26, 1913.

General Weber ..... D. R. Horer
Frederick Weber ..... J. B. French
Dr. Emile Montaine ..... J. H. McFadden, Jr.
Vadka Rudavaskawitch ..... B. B. Reath
Lydia ..... R. G. Morris
Clarice ..... D. A. Hogan
Hans Slick ..... W. T. Townsley
Fritz ..... T. R. Merrill
Herbert Sterling ..... G. H. Bahnard, Jr.
Gladys Sterling ..... Thomas Hart
A Chauffeur ..... G. H. Wiener
Hulda ..... W. M. Wright

The Mask and Wig Club of the University of Pennsylvania have long stood in the first rank of college theatrical clubs, so far as capital entertainment goes. This year's musical comedy, Maid in Germany, is delightful. The music was suspiciously reminiscent, but whether deliberately taken from popular musical comedies or whether original, it was always melodious. The book was amusing. But it was the dancing which won the most sincere applause. The stage evolutions of the chorus would have done credit to a professional producer. The songs, "My Eskimo Babe" and "Toyland" were very skillfully executed. T. R. Merrill proved a capital German comedian, and J. H. McFadden, as a lively French doctor, was genuinely amusing. R. G. Morris made a most strikingly attractive young lady. B. B. Reath bears a close resemblance in his female make-up to Ethel Barrymore. W. W. Towneley also entertained. It was, in fact, a thoroughly creditable performance and production. The plot? Oh, yes—it was something about a pearl necklace that wandered in Teutonic lands. But that was, in fact—as in all well-regulated musical comedies—the least noticeable or important part of the evening's diversion.

AT OTHER HOUSES

GRAND OPERA HOUSE.—That funny farce, Officer 666, is the attraction at the Grand Opera House this week. The same cast that appeared in it during its long run at the Galety Theater on Broadway is appearing in this production of Officer 666. The audience of Monday night found this eccentric policeman, of Augustin MacHugh's fancy, as entertaining as ever.

WEST END.—Walker Whiteside presented The Typhoon at the West End Theater last week. He was ably supported by a very good company. Miss Florence Fisher, Grant Sherman, Harold De Becker and Arthur Sprague did excellent work. Walker Whiteside's rendering of the character of Tokeramo the Japanese was superb. No detail was lacking. This week Eva Tanguay is the drawing card.

VAUDEVILLE HEADLINERS

This Week

PALACE.—Ethel Barrymore in Richard Harding Davis's one-act play, Miss Civilization; Bessie Clayton and Nat Willis.

FIFTH AVENUE.—Nance O'Neil in Elizabeth V. Hamilton's one-act play, The Worth of a Man; Edna Munsey, Doris Hardy in The Movies, and chief carryrolican.

COLONIAL.—Jack Norworth and The Honeymoon Four, Vinie Daly, Joe Welch, "Drifting," Le Ballet Classique and W. C. Fields.

ALHAMBRA.—Kathryn Kidder in The Washerwoman Duchess, Miss Orford's Elephants, Juliet, and Wilbur Mack and Nella Walker.

BRONX.—John F. Coury and his Diving Models, Isabelle, D'Armond and Frank Carter, In the Barracks; Ward and Curran, and Taylor Holmes.

ORPHEUM.—Elizabeth Murray, The Come Back, The Seal of Silence, and Maurice Levy and his band.

BUSHWICK.—Bessie Wynn, C. S. Leonard, The Dude Detective, and George Felix and The Barry Girls.

HAMMERSTEIN'S.—Kitty Gordon, Murphy, Nichols company, E. F. Hawley company, James J. Morton, The Girl of the Golden West, and The Courtenays.

COMING ATTRACTIONS

May 1 (To-morrow night).—Are You A Crook? With George Fawcett, at the new Longacre Theater.

May 1 (To-morrow night).—The Gentle-

man From No. 19, adapted from the French by Mark E. Swan. At The Comedy.

May 5.—Sarah Bernhardt in vaudeville. At the Palace.

May 5.—Iolanthe, by the Gilbert and Sullivan company, at the Casino.

May 6.—The Fighters. The first production of "The Woman's National Theater." at Wallack's.

May 8.—The Next Religion, by Israel Zangwill. One performance at the Hudson.

August 18.—When Dreams Come True, Philip Bartholomae's musical comedy. With Joseph Santley. At the Lyric.

PRODUCTION POSTPONED

The premiere of The Passing of the Idle Rich, by Margaret Townsend, which was to have taken place last Monday night, has been postponed to Thursday night, May 1, in order to afford opportunity for additional rehearsals.

Frederick A. Wilmot, before assuming the part of the Chinese astrologer in The Daughter of Heaven, was the "Reverend" Mr. Wilmot of the Church of the Divine Paternity of this city. He is twenty-five years old, and graduated from Harvard and Tufts divinity school. Here is Mr. Wilmot's reason for his *volte face* from pulpit to stage

"Some people like to preach, to give other people advice. I don't. I believe I can do more effective work by delivering my sermons through the emotions. In our Puritanical Church the emotions have been too long repressed. If the Church would develop the emotional side of its young people by acting, its accomplishments would be increasingly greater; for morality comes from the development of the emotions. If the emotions are never developed, there can never be proper conception of right and wrong.

"The other day I had luncheon with Doctor Steffanson, the Arctic explorer. He studied for the ministry at Harvard. To him I said: 'You and I both entered the ministry. You are a great explorer. I am an actor. If divinity schools can produce good Arctic explorers and good actors they have not lived in vain.'"

♣

Anna Held has indulged in a brilliant bit of publicity work. She lives opposite the Palais de l'Elysée, the official residence of the president of the French republic. Monsieur Poincare's popularity interfered with the free movements of carriages, including her own. Wherefore Miss Held had a petition printed in the *Revue Artistique* entreating the head of the republic to correct the situation so annoying to her. It reads thus:

"I have lived a long time opposite the palace, which means that I have admired the free and easy manners of Casimir-Perier, the haughty gracefulness of Felix Faure, the smiling good nature of Loubet, the good fellowship of Fallières, but always my carriage was allowed to break through the barrier of pretorians, Republican Guards, cuirassiers, and policemen."

Undoubtedly Monsieur Poincare will now issue instructions to the police to have the cheering and admiring crowds of his *freres citoyens* "move on," just as they do in New York, and Miss Held will be spared walking the block from her house to her carriage in sunshine or in rain.

♣

Kansas City leads in a new idea. Manager Earl Stewart, of the Shubert Theater, introduced the cabaret feature in the lobby of the house, wherewith he entertained at a meal sale patrons for the Gertrude Hoffman production the Saturday preceding the opening. A piano, violin and vocalist discoursed from 11 A.M. until the regular matinee hour.

Of course, tea and sandwiches, if nothing stronger, should be the next phase.

♣

Mr. S. S. Cassin has just cause to lament the inevitable conditions which confront a man who has invented a precious title for his play and finds it used before he himself sees it, blasoned on Broadway in electric letters, coupled with "Success—*Herald*." He wrote a two-act musical comedy, Maid in Germany, and sent it forth upon its travels of managers' offices. Before he could find a producer, the Mask and Wig Club of the University of Pennsylvania, by some inexplicable process, hit upon the title, and left Mr. Cassin to mourn the passing of the law under which an author could copyright and secure the benefit of sleepless nights devoted to the discovery of a fetching title.

♣

Under the heading of "Buttermilk Society," the San Francisco *Dramatic Review* says: "Our fair ladies of the stage are active in most effective rescue work. Maude Leone started the fad, Anna McNaughton followed suit, and Isabelle Fletcher accepted the tip—and the result—plumpness has gone out of fashion, and willowy, svelt figures are all the rage. Even Louis Benison has tried the cure, and swears upon his honor every time he is cast for a lean, hungry Cassius, he drinks nothing but buttermilk, and loses pounds and pounds during the day. Sixteen is the record for one week."

♣

An Englishman wrote to the New York *Times*, last week, in protest against another correspondent of British antecedence, who complained that he could not get employment in the cabaret shows current in the metropolis. He says:

"Were this person a real Briton, he would have paid all he was worth to avoid rather than frequent exhibitions which are the most vulgar, the nastiest, the most contemptible, the most vicious, and last, but more than all, the saddest for a man to witness. There are many bad places scattered about the world, and Port Said is one of the worst; but New York is worse than even that lurid spot, because, with a veil of hypocrisy, it tries to cover its excesses. As a musician, having to earn a daily loaf, I have had to play at the loathsome orgies in question till my Britishism revolted, notwithstanding tough experiences in many parts of the world, and the shattered remains of my respect for a certain set drove me out of the cabarets to the cold comfort of the benches in the parks."

♣

The following news item in a late issue of the London *Stage* will recall to many in the theatrical world a well-known figure of more than a score of years ago, then one of the most popular of advance agents and all-around good fellow. Mr. Kelly is now one of the chief factors in England's theatrical world, owning and managing a number of important provincial theaters:

"W. W. Kelly was able to take carriage exercise for the first time on Monday since his accident, which has confined him to his residence in Hamilton Square, Birkenhead, for the last nine weeks. The numerous handshakes and friendly greetings he received from his numerous friends during an afternoon drive must have proved a healthful tonic, though he is still unable to walk unassisted."

♣

The discourteous attitude of a portion of the audience toward Mr. Stoeckel on the occasion of a recent benefit at the Century Theater, when the excellent player from the Irving Place Theater recited some German poems, should impress on German actors the impolitic character of their benevolent impulse to aid a French charity. Mr. Stoeckel is an exceptionally fine actor and deserved all the courtesy due an artist on such occasions.

The PUBLICITY MEN

Tarkington Baker, general press representative for William A. Brady, will shortly resign his position to become general manager for Arthur Hopkins's enterprises. His successor has not yet been named.

From Buffalo comes an amusing little leaflet, half advertising and self-exploitation and half clever, "yellow" editorial comment on everything from woman suffrage to the censorship of Sunday theatrical performances. Under the heading, "It's Time for the Press Agent to Follow a New Lead," is found this amusing trifle:

"The pith of the average theatrical press agent's stories are as follows:

"'Miss Goldie Du Noir (right name Rachael Levi) bravely rescues a cockroach from drowning in a rain barrel.' The fact is that, while Ray has been eating 'gafilter fish' all her life, she has never been known to swim a stroke.

"'Miss Florine Du Souse (Bedella O'Brien) will spend her Summer vacation at her palatial home on the "Million Islands." Yes! It's quite true that "Biddy" was in hock nearly 400 "BUCKS" to the manager when the show went out.'

"'Miss Gladys Le Shine (Maggie Smith) is a student of the occult science and an adept hypnotist.' We remember the fact that Maggie never went to school a day in her life; she worked in the cotton mills in Philadelphia. She signs 'X' to her 'I O U's' for the manager."

Milton T. Middleton edits this lively and novel pamphlet in the interests of the Garden Theater of Buffalo. He says it is his ambition to write a programme that is read. It is.

From the frequency of cable dispatches from Paris informing us of the details of Anna Held's daily life, it may be presagently inferred that she will shortly reappear on the stage in this country. Presumably, it will be a "farewell" appearance.

Business is beginning to pick up perceptibly at the handsome new Palace Theater. The quality of the bills has, of course, much improved since the opening performance; and bit by bit the stage management is becoming smooth and handily lacking in awkwardness. But we suspect that at least some of this increased business is due to the effective and business-like publicity work of William R. Sill. Mr. Sill is as efficient, and at the same time as likable, a press agent as there is in the—well, in his case—profession.

John Sheehan, who has been doing advance work on the road for William A. Brady, is back in town.

Fred Schader has definitely severed his relations with the publicity offices of Werba and Luescher.

William B. Reynolds will go out ahead of Christie Macdonald in Sweethearts, and Eddie Pigeon has already left for advance work for Little Boy Blue.

THE CALLBOY

SPRING SONG.

To Europe, when the robin sings,
Will go my Phyllis fair
To do the boulevard and things,
And find the barenius there,
While I must linger hereabout
And toil both day and night,
And wear my Summer flannels out.
And wonder if she'll write.

I've tried to be most kind to her—
With me she's spent the shows,
And have bought her things that were
Expensive, Heaven knows;
The bills that I have filed away
For cabs and kindred ills
Might be sweet serenading to-day.
Were they receipted bills.

Of course she's thanked me—that's enough.
Perhaps, and yet I fears
To see my really splendid bluff
Beset a fair return.
The while I'd like to bet my life
That, when she comes back home,
She'll bring for me a paper knife,
Or else a pocket comb.

The last edition of this profoundly illuminative department reprinted from *Town Topics* some verses by the undersigned, originally printed about a dozen years ago, and those above are from the same blithesome publication, by the same author, and of the same period. The Phyllis mentioned as the heroine of the epic is a type of very many of her sex in the theatrical industry—more, forsooth, than in any other line of endeavor—and not all of them have to go to foreign shores in order to accept everything in sight and to give back comparatively nothing. A certain particular case is much in mind; but let us not dwell upon that. Reciprocity has been voted down. Suffice it that her name was not Phyllis.

An exceedingly pretty little actress girl fluttered into THE MIRROR office on one of those chilly, blustery days that one has to weather in the baleful month of March. Her dress was very neat and most becoming, but her millinery was notable. It comprised a sort of white toque encircled by black velvet, one side being ornamented by a small, fluffy, dark-red feather. The ordinary, regulation, rank outsider might not have given either second glance or second thought to the "sky piece"; so be it that there was something beneath it far more alluring to eye and mind; but, as the dainty wearer turned to wend her way, she encountered a friend of hers, another equally bewitching member of the one and only profession.

"Oh, I've never seen that hat before!" exclaimed the newcomer, after customary greetings.

"That's right," replied the owner of the hat. "You never did, nor did anyone else until a few minutes ago. I made it myself."

"How awfully clever of you!" gushed the friend. "I have to buy mine. How did you do it?"

"Well, I'll tell you," was the answer, "if you'll please see that the feather is pinned all right. Here is exactly how it happened, my dear: I wouldn't have poked my nose out of doors in this dreadful gale, but I expected a very important letter here at THE MIRROR office, and I simply had to venture forth. I stood up my armament of headgear, and every single item was a big, broad, long-feathered 'creation' that wouldn't have lasted a second in this cyclone. Either I'd have lost the hat in the twinkling of an eye, or I'd have been carried up with it like an aeroplane and come down, I suppose, like a ton of coal. Anyhow, it was a case of hustle, for I simply had to call for my letter and report at rehearsal. I did some tall calculation, I assure you; and suddenly my eyes glimpsed a towel. Then came an inspiration. I just folded up the towel into a nice, warm pad, wound around it a piece of black velvet ribbon, stuck an old feather in one side, and then pinned and pinned and pinned it until the supply of pins was exhausted—and so was I. It has held on thus far in spite of the wind. Does it look at least presentable?"

"It certainly does," returned the astonished friend. "You're a wonder!"

"Oh, no, dear," replied the pretty, ingenious one; "only a sort of first aid in an emergency. That's all." And she whisked away to her rehearsal in the gayest of gay good humor.

A trio, obviously from up State, blew into the lobby of the Criterion Theater, the other morning, and carefully scrutinized the photographs there displayed of Robert Hilliard and his company, who are still testing the capacity of the house in The Argyle Case. They appeared to be discussing the pictures pro and con. Finally one approached the box-office window.

"How much?" he demanded.

"Fifty cents up to two dollars," replied the treasurer.

"Well," answered the visitor, "we three'd like to be all took in a automobile, or else hangin' outer one o' them dictographs."

"What are you talking about?" asked the box-office man, pardonably puzzled.

"Why, ain't this a photograph gall'ry?" rejoined the inquirers. And the treasurer sent them up the White Way to a place where might be gratified their laudable ambition to be photographed in a property automobile for the bewilderment of their neighbors in the old town and the possible uplifting of posterity.

Speaking of the how famous invention that makes old-fashioned eavesdropping seem merest child's play, the daily papers and others appear to be uncertain about the spelling of its name—whether it should be "dictograph" or "dictagraph." A majority have preferred the latter orthography, but of late an increasing number have used the former. Probably 'tis the more correct, for thus it is spelled by the man who invented the apparatus. And he ought to know.

Gerald Griffin, the redoubtable comedian, who is diverting all England in his vaudeville condensation of Other People's Money, returning to us in May, kindly writes to ask whether or not this column is now conducted by the same writer who originated it just about seventeen years ago, and I hasten to assure him that such is the case. He says that it often reads in familiar strain, but that again, sometimes, it is "different." To be sure it is. That is the sole excuse for existence, variety being the spice of life, as some one has remarked.

Mr. Griffin also sends a newspaper clipping which reveals the fact that vaudeville players in England are no longer "in the 'alls"—they are now "on the 'alls." If we want to be real anglomaniacs over here, our vaudevillians should take the tip. More comforting it would be to see a professional card reading, "Jinks and Jinks, on vaudeville."

THE CALLBOY.

FRITZI SCHEFF SETTLES

Fritzi Scheff was sued by the Motor Truck Company of Baltimore for a debt of $2,500 that concern claims the singer contracted with them for automobile accessories obtained by her while playing in Baltimore last season. Only a wreck which prevented The Love Wager company from appearing in Hagerstown, Md., recently, saved the prima donna from being served with attachment papers.

As the suit has been declared off, it is reasonable to suppose that Miss Scheff did not dispute the claim.

VALE, CHARLES!

Stanzas to Charles Klein, Esquire, on Pending of His Return to His Native England to Be Knighted

(*Written for* THE MIRROR.)

Pride of the New York Stage,
And of the American, too!—
Whose great Art brought the Norway Ass
To Fancy Manger's view,
Refreshing her Decarnate mind,
Her glowing Mast Ride soul,
Until it floated on the wind
From Macy's to the pole!

Fond memory conjures feelings up
To 100 in the shade,
And high we lift the Pilsner cup
To you, before you fade!

Yours was the Art of Arts
That made old critics romp,
And caused their callous hearts
To resing the mean cuss some!
But Poetry cannot express
Such childish 10-cent feats
As the telephones you used to bless
Us in each of your acts!
Sellouts all died
When your success began to loom,
And Klaw and Erlanger sighed—then cried,
And Davis (O!) was dumb!

Time may again bring back
Your power and passion, strife;
The Art (that others lack)
To fill a play with life.
Who else can satisfy
The vacuum of our minds,
And turn the Thespian sty,
And air, to drooling winds?

High is thy Art—too high
For Thomas, Broadhurst, Boyle,
Gillette might have a try—
But, no, his art is self.
Belasco)—there's the man (—
He triumphs over sense,
And once or twice outran
You, for pre-eminence!
His *Girl of the Golden West*
Transcends your *Third Degree*;
His hair's as long and thick
As ever yours can be.
Molnar and Shakespeare make
Their coffee burn and smoke
O'er the royalties you take
From your best dramatic joke!

High as a vaudevillian's dome
The classics from your pen!
Your spirit is the home
Of half-baked girls and men!
You believe not to this am'
Your craft, the fakir, for stars—
Pride of the New York Stage!
Talk of the subway cars!
O comprehensive soul!
O self-sufficient mind!
What can you not control,
If England, too, is kind!

And must we lose you now,
And your inspired pose?
Will England wreathe your brow
With laurel and with rose?
And place you with her peers,
Or dub you just a knight?
"Sir Charles A." the title cheers—
But, "Lord"!—that is right.
"Lord Bowarton"!—it screams,
Is just the gift for you.
Lord Bowarton!—it screams
To get you, Charles. Adieu!

ROURTNEY KELLY KOURTLEIGH KASSANUS KNOWLES.

ESTABLISHED JANUARY 4, 1879

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UPLIFTING THE STAGE

THE rapidity with which drama leagues, playgoers' associations, and federations of one kind and another, all bent on placing the dramatic art on a new pedestal, multiply and increase all over the land, is a symptom that the great paying public which supports the theaters is not getting what it wants.

It is also to be remarked that these various organizations have different standards of judgment. What PAUL likes is not what PAULINE likes, though all are inspired by the desire to reform and uplift the stage. But beyond this, their points of view vary as much as the degrees of the compass.

There is something radically wrong with the stage when the public organizes to reform it, and organizes on so vast a scale as we know to be the case. At the same time, managers complain, and hundreds of actors are walking Broadway without engagements.

Primarily, it may be the fault of the managers, who are not providing the kind of entertainment that appeals, but indirectly the public itself is to blame. The way to uplift the stage is to patronize what is reasonably good and to stay away from attractions that fall short of this standard.

The temporary notoriety and widespread publicity obtainable for garish shows deludes managers with the notion that the public demands this sort of thing. It appeals to the tired business man. As a matter of fact, the judgment of a tired business man on drama is about as valuable as the opinion of a tired actor on the operations of the Steel Trust. In the meantime, the great reserve army of conservative playgoers is ignored, and it stays away until fully assured that an attraction is entitled to its patronage.

Said ANNIE RUSSELL in an address recently:

> The tired business man does not want high art and will not buy it; and, moreover, he is emphatically proud of it. The tired business man has done more to debase our theater than any other influence, and the hectic shows he demands, wherewith to calm his poor, tired brain and nerves, only serve to increase his nervous, high tension, his world-wornness, his crude, unlovely tastes.

Are managers justified in placing so much dependence on the tired business man? Isn't the great mass of theatergoers made up of women, young men, and professional men at a ratio which leaves the captains of industry with depleted minds in a pitiable minority?

On the other hand, why don't the numerous drama societies make known their exact wants and crowd the tired business man out of the ranks of the arbiters of the drama?

TO SMOKE OR NOT TO SMOKE?

"MAN is a smoking animal," says Sir ARTHUR WING PINERO, modifying ARISTOTLE'S much earlier dictum that man is a social animal. And Sir ARTHUR boldly announces himself in favor of allowing smoking in the theater. He adds with a touch of sly humor, "If the piece is interesting the cigars will go out during the play and will be lighted only at intervals."

That entertaining and stalwart Puritan, G. B. SHAW, retorts with this: "People who smoke not only should not be allowed to go to the theater, but should not be allowed to go anywhere and should not be allowed to exist." There is, of course, more in heaven and earth than SHAW ever dreamed of in his philosophy. CHESTERTON, fond of his claret, will probably chuckle contemptuously at this latest Shavian indication of how a perfectly humanitarian society would be molded in the ruts of narrow individual preference. It is almost as amusing as the riots of the washed inmates of model sanitariums. Naive people may regard this latest utterance from the oracle as simple advertisement.

An interesting question emerges from this enlightening controversy. What kind of smoking best suits certain types of plays? BARRIE plays, naturally, ought to be performed in the delightful aroma of the *Arcadia* mixture. BERNSTEIN and SARDOU and the French plays generally seem to cry out for a light, dry cigarette. American comedies, like Get-Rich-Quick Wallingford and Broadway Jones, could be appropriately given before an audience of cigar smokers. And it would be a great help to the dramatic critics in counting up the intense situations to observe how often the weeds went out. Is G. B. S. afraid that his next play will be given to the scratching accompaniment of igniting matches?

THERE is a touch of paradox in the agitation among the Jews of Chicago over the burlesque Hebrew types seen on the stage and their demand for the suppression of the stage Jew. There is eminent justification for their disgust. Such distortions, however, appeal less to a Gentile audience than to members of the race themselves, judging by the local standard at least. Moreover, nearly all the Jew impersonators are Hebrews themselves, and they get their engagements in most cases from Hebrew managers.

SPARKS

W. V. Gill, spotlight ginger, is at present in Kansas City.—*Exchange.*

—

New Yale, Oklahoma.—George Auger, the giant actor who plays at the Broadway this week, purchased a fine bull pup here.—*Exchange.*

—

From Temple, Texas.—J. J. Hegmann, mgr.; motion pictures and vaudeville to fair business. This theater has just placed a large electric sign, which can be read for quite a distance. It was ever thus in the show business, i. e.—one must spend dollars, and plenty of them, to get the rusty nickels.

—

Salt Lake City Note.—Popular Ben Ketcham, for several seasons manager of the Colonial, has taken to himself a wife—automobile, mother, parson, love, honor and obey—and "she was him and he was her." Everybody congratulates.

—

Sara Biotcky, who is known professionally as Sara Biala, is an Iowa lady who has made good on the stage. She is now appearing in the new sketch, The Ghost Breaker, which was given its first presentation on a vaudeville stage in New York City last week. Miss Biala is a Des Moines girl.—*The Thespian.*

—

Dr. Jekyll and Mr. Hyde proved a frost. The audience was very small. The stage lights were on the bum and the curtain man asleep part of the time. The play reads good as a novel, but loses much of its beauty in the drama. We would suggest that Manager Byrne secure a comic opera, as an offset, at popular prices; say 10, 15 and 25 cents.—Axtell (Kans.) *Standard.*

—

From a Hawkinsville, Ga., correspondent.—I have some freak news here that certainly would interest your readers as follows, last week here in Hawkinsville, Ga, a pig was born with a human face in his eye, and his foot with fingers and also he has two noses, and born with out hair on his body. this certainly is a freak, just think a pig born with a human face in his eye. Trusting to hear from you I have this pig in my possession.

—

A Boost for a New Play—"A drama of American History and the Spirit of 1776. Blood will tell they say, and this drama is proof of the saying. It is not often that the writer of this article has the opportunity of being a critic or to criticise a drama before it has been staged but in this case he has seen the costumes and read the play and can say that it is very nicely get'en up. It is well written and shows marks of great effort and study on the part of Mr. Jordan who is the soule writer of the play which will probably take the large cities by storm in the very near future. The writer of the play does not leave a loophole for a critic to criticise and this is his first undertaking of any thing of the kind he tells me. As a writer for the public press it gives me much pleasure in submitting the above from my point of view."

HINTS TO MANAGERS

Editor DRAMATIC MIRROR:

SIR.—If I had the ear of the New York managers I would ask them, on behalf of thousands of theatergoers, to do three things:

1. To begin evening performances at 9 P.M. This would give us plenty of time to finish our dinners and our cigars, and would ensure them a good-natured, quiet, easily satisfied audience, that would not go out during the waits, or come in after the curtain had risen, or be in a hurry to leave before the final curtain.

2. To print the names of the characters in order as they appear. This would tell us what we wanted to know, and retain our interest in the minor parts of the play.

3. To abolish curtain calls. It ruins our illusion to see, after a poignant scene, which has moved us to tears, or to indignation, all the actors smirking and scraping to us, and to each other, in a line in the very spot where they have wept or suffered.

I sincerely believe if managers would do this they would do what they don't do now—fill their theaters.

Hoping that THE MIRROR will convey these suggestions. Respectfully,

ERWIN R. WALLIS.

NEW YORK, April 23.
1114 West 112th Street.

EDITOR'S LETTER BOX

G. W. IRVING, Charleston, S. C.—Charles Klein, the playwright, is now in London.

C. W., Boston.—The average royalty for a vaudeville playlet ranges from $10 to $25 weekly.

MARION BUNNER, Rosemont, Pa.—The Yellow Jacket company has closed its season.

B. L. M., New York.—Master Raymond Hackett has been with the Lubin Manufacturing Company, Philadelphia, for the past fifteen months.

GWENDOLYN PAINE, Chicago, Ill.—Personal questions cannot be answered. No announcement regarding the closing of the New York engagement of The Lady of the Slipper has yet been made.

M. K.—Robert Dempster is a native of Buffalo. He went to Cornell University with the intention of taking a law degree, but his success in college theatricals established his future. He made his professional debut at Binghamton, N. Y., when Salammbo, with Kathryn Kidder and Frederic Warde, was given its premiere. Mr. Dempster played the role of a young Greek slave. He appeared the following season with the Belasco stock in Los Angeles and scored his first real hit in The Road to Yesterday.

E. W. N., New York.—Robert Warwick was born in Sacramento, Cal. His first professional appearance was in Clyde Fitch's Glad of It, at the Savoy Theater, New York, in 1905. Later he played with Wilton Lackaye in The Pit, with Mary Mannering in Glorious Betsy, with Virginia Harned in Anna Karenina, and with Henry Miller, Mrs. Leslie Carter and Grace George. He created the role of the Duke Sergius in The Balkan Princess, and had a leading role with The Kiss Waltz, and this season in Miss Princess with Lina Abarbanell. He made brief appearances this season also in An Aztec Romance, The Painted Woman and The Bridal Path, all short-lived offerings, and has just been seen in the revival of Rosedale.

DEFENDS DE KOVEN

Editor DRAMATIC MIRROR:

SIR.—If there is anything under the sun scarcer than a passable libretto, many would like to know what it is.

And as to the recent contest for which Mr. de Koven is taken to task quite unfairly, it is needless to say that Mr. de Koven is not only a sincere and earnest artist in the fields of American musical endeavor, but he is one of the very few composers in the last quarter of a century who have consistently and patiently struggled to preserve the few shreds of native opera bouffe that have survived the onslaught of puerile musical comedy.

Consequently, not only may Mr. de Koven not be accused of unfairness, but such letters as that of the "Boob Contestant" are unworthy of publication in a paper purporting to reflect the dignity of the stage. WILLIAM ZANT.

Hotel Marseilles.
New York, April 23, 1913.

All we care to say to our esteemed correspondent, in answer to his censure, is that THE MIRROR yields to no one in respect for Mr. de Koven and what he stands for as a composer of light music. Nor has THE MIRROR any particular sympathy for those who are unreasonable in their faultfinding over the delay in selecting the libretto for the $1,000 prize. But if that offer was sincerely meant, it seems to us that three months was long enough to award the prize. Mr. de Koven says he was ill. That should be a satisfactory excuse, and doubtless is satisfactory to the majority of contestants. THE MIRROR columns, being open to expressions of opinion, are available to those on one side of a question as well as those on the other.

CENTURY THEATER CLUB

The Century Theater Club, Mrs. August Dreyer, president, met at the Hotel Astor, on Friday the 25th, to celebrate Drama Day. Madame Bel-Ranske, the Scandinavian lecturer, planned and had full charge of the programme. It was opened by a most interesting and illuminating talk on the drama—its present conditions and future possibilities after this general unrest has settled down into some serious and practical outcome.

At the next members' meeting, May 9, the annual election will take place. Mrs. Frances W. Aymor, whose idea it was to give a prize to the club member who wrote the best essay on The American Drama, reported at the members' meeting, on April 11, that seven essays had been handed in since the offer was made last May. The award will be given at the social meeting, May 23, which will be the last meeting of the year.

Broadway Favorites

The Conspiracy, the detective play in which John Emerson has won the public approval at the Garrick Theater since November, has introduced to New York audiences for the first time a new artist in Helena Modjeska Rapport. Miss Rapport is a distant relative of the famous star whose name she claims, and with careful direction promises to become a luminous addition to the galaxy of Broadway favorites.

Miss Rapport in The Conspiracy plays a haughty

Hall's Studio, N. Y.
HELEN RAPPORT.

Spanish conspirator. In private life she is a simple demure country miss, young, energetic and full of ambition. She was born in Russia and received her education there, coming to America a perfect stranger, with stage ambitions. She started as a stock leading woman, a very big start for a beginner, but her success from the opening week assured the management that Miss Rapport possessed dramatic talent. She then went under William A. Brady's management and toured to the Coast as the Italian mother in Baby Mine. The role was a small one, but Miss Rapport gave to it feeling and intensity, which attracted the attention of the critics. Her tour extended to the Coast.

Upon the conclusion of the Baby Mine season, Miss Rapport returned to New York and was the first secured for Mr. Emerson's play. Her work in The Conspiracy has been one of the best achievements of the season, and with the short career which she had, her work is worthy of sincere praise.

Miss Rapport, aside from her work in the theater, is a writer. She has studied and is able to converse in five different languages, is very fond of flowers and out-of-door sports. CHAMBERLAIN BROWN.

GOSSIP

Sam B. Hardy, who opened in Richard Bennett's role in Stop Thief a week ago, was in Boston with Douglas Fairbanks when he was called upon to play the role. Mr. Hardy left Boston every night on the midnight train for rehearsal, returning at one every day.

Anna Wilkes has resigned from The Purple Road as the Page. Miss Wilkes gave a very interesting performance and her song was the most tuneful in the opera. Elita Proctor Otis has been replaced by Hattie Arnold.

A third company of Damaged Goods has been put in rehearsal, under the stage direction of Guy V. Bragdon, to tour the country. The run at the Fulton, originally scheduled for two weeks, will probably extend into the month of June.

Charles Purcelle and Edith Decker have been sent to Los Angeles to strengthen the cast of The Tik Tok Man of Oz.

Gaby Deslys, Fanny Brice, and Harry Pilcer have been replaced at the Winter Garden by Grace La Rue, Ina Claire, and Charlie King.

F. C. Whitney has transferred his office to the Longacre Building, corner Forty-second Street and Broadway.

Cohan and Harris are preparing a new comedy with Ann Murdock and Lucille Watson.

Frank Moulan has been secured for the cast of My Little Friend.

The Twelfth Night is moving from its habitat of more than twenty years to new quarters in the top floor studio of a marble building on Forty-sixth Street near Fifth Avenue, to which its friends will be bidden for a house warming in the Autumn. Twelfth Night will gather together its belongings with some natural moisture on its eyelashes, though it may not be permitted to appear on cheek as tears. The habit of association with a spot is strong and some of the charter members have grown, though not a whit less handsome and magnetic, a good deal grayer in the passing of two decades in the old home of the club. "Better to move before the house moves—down," was the club's conclusion.

An act symbolic of the Twelfth Night spirit was the gift to Mrs. Henry Miller, the club's president, by Sydney Armstrong Smythe, of a pearl-set maple leaf she wore as chairman of the first Committee of Ways and Means.

The club's closing reception of the year was that given to Henry B. Warner and his wife.

"A week ago I was hurrying to the Twelfth Night to welcome Mr. and Mrs. Warner," said Mrs. Miller, whom I met, looking distinguished, gracious, but a little sad, at the Players on Ladies' Day. "To-day, at the same hour, I was hurrying to her funeral."

Edith Taliaferro, having closed her season in Rebecca of Sunnybrook Farm and played the title-role of The Crystal Reader at a benefit for the Theosophical Society, sighed a grateful close-of-the-season sigh, packed her trunks and took train for Rochester, where she will play the new role of housekeeper in a cottage at Rochester, where her husband, Earle Brown, plays in the Rochester Stock company.

Mr. and Mrs. Richard Barriscale, progenitors of many players, celebrated on Wednesday the sixtieth anniversary of their wedding. Both are eighty-two. Four generations were represented by sixty persons present on the evening of congratulations. While nineteen of these have at some time been actors, but four remain on the stage, Mabel and Edith Taliaferro, Bessie Barriscale, and Bessie Burt forming the quartette.

Harry Corson Clarke sends a post card with two windows of a hotel apartment thereon marked.

"The windows our Raffles got through," is the comedian's annotation. "A very beautiful view: cost us $2,000. But they have excellent buckwheat cakes here, and, thank heaven, we can still eat. No, they haven't caught the robber."

Also from Auckland, New Zealand, by the same mail, comes a reproduction of a much tattooed visage, beneath which are the signatures of Josephine Cohan and Fred Niblo. I hope the dainty Josephine will not adopt the native style of decoration.

One of the reasons for the pleasure gained by discriminating lovers of the drama from Annie Russell's repertoire of the old comedies is the tasteful furnishing of the stage for her quaint presentments. In Lydia's room, in The Rivals, for instance, hangs a genuine Sir Joshua Reynolds, his painting of Cupid, owned by Miss Russell.

Miss Russell, accustomed to praise and not addicted to preserving the notes that come from persons in her audience, read this unique epistle with a tear and locked it away in an unbreakable desk, to be kept so long as she remains an actress on life's stage:

"Miss Annie Russell:" began the dictated note. "Last evening I had the great pleasure of seeing you in the dear old play She Stoops to Conquer. I use the word 'see' because your acting is so wonderful that I did 'see,' although I am perfectly blind.

"I only lost my sight several years ago, but previous to that I did see some of these old plays with a pair of very good eyes. I saw you a few years ago with dear old Mrs. Gilbert in Miss Hobbs. Oh! it was charming. Yours cordially,

"A. C. OSTROM."

Create, depart, forget, is the usual history of dramatic roles, but Gladys Morris varied this history by closing with Milestones, with which she has been playing, and joining The Blue Bird to play Light, the part which she created in London.

The suffragettes need not seek in vain for Adonises wherewith to decorate the May march of the militants. I offer them freely, generously, without price: Julian L'Estrange, William Courtenay, William Elliott, H. B. Warner (if he will leave his unpleasant sniff at home), Bruce McRae, the irresistible Lyn Harding, the same W. E. Anson, George Probert, Frank Connor, Charles Cherry, Paul McAllister, and more if you need them.

Josephine Victor and Lillian Albertson were in the audiences that studied that genius of perseverance, Helen Keller. THE MATINEE GIRL.

Personal

WALLACK.—Lester Wallack, the twenty-year-old grandson and namesake of the author of Rosedale, is now at the Lyric Theater, this city, where he impersonates one of the Lancers in the revival of his grandfather's play. Young Wallack has never trod the boards before, having been active in a downtown brokerage office.

REHAN.—Ada Rehan celebrated her fifty-third birthday on April 22. She is a native of Limerick, Ireland. During the seasons of 1875 and 1876 Miss Rehan enacted two hundred different characters, and

Otto Sarony Co., N. Y.
MARCIA WALTHER IN "COUNTESS JULIA."

has played Shakespearean heroines with Edwin Booth, Lawrence Barrett, and John McCullough, besides being Augustin Daly's leading lady for many years.

MACDONALD.—This week's attractive cover of Christie Macdonald and Tom McNaughton is from a photograph of White. The characteristic pose showing Howard Kyle on the cover of a recent Mirror as Simeon in Joseph and His Brethren was made by Falk, and that of Florence Rockwell, which attracted much attention, was from the studio of Gould and Marsden.

THURSTON.—The startling train effect in The Honeymoon Express at the Winter Garden, the invention of Thurston the magician, is to be reproduced in London. A picture of Mr. Thurston appeared on the composition page of last week's Mirror.

YOUNG.—James Young, the actor, and his wife are leading a busy life in all parts of the Orient, where they are playing in notable motion picture productions covering historic and Biblical scenes and incidents.

ACTORS WHO DIED ON STAGE

The sudden death of Van Biene, the 'cellist, while on the stage playing in The Broken Melody, in which he had appeared all over the world, recalls to an exchange many similar instances of famous actors who expired while in the act of demonstrating their greatest histrionic powers.

Sir Henry Irving died on the stage of an English theater at the most intense moment of his interpretation of the character of Thomas a' Becket. He had partly spoken the prelate's dying lines, "Into Thy hands, oh, Lord!" when the swift and really fatal end came.

Another actor was stricken down just as he was about to speak another famous dying line. That actor was Samuel Phelps, the greatest and most varied tragedian and comedian within the memory of living playgoers.

He was giving his memorable performance of Cardinal Woolsey at the old Aquarium Theater, London. He had just reached the well-known line, "Farewell, a long farewell to all my greatness," when he fell to the stage, uttering the last line on the boards.

Another striking instance occurred a few years ago at the Novelty Theater, now the Kingsway, in London. A rising young actor named Temple Cranice, died on the stage during the performance. He was accidentally stabbed in the mimic duel in which he was supposed to be killed!

Two of the chief examples of deaths on the stage which occurred before our time were those of Edmund Kean and the heavy man, John Palmer.

Kean was playing the death-doomed Othello. He had come to the speech wherein the distracted Moor has to exclaim, "Othello's occupation gone!" At that moment Kean, who, as it was said, made the audiences seem to "read Shakespeare by flashes of lightning," fell into the arms of his son Charles, who was playing Iago, and never spoke again.

Palmer fell dead on the stage while playing the name part in The Stranger, and at the moment of uttering "There is another and a better world!"

VAUDEVILLE AGREEMENT

Reported That Hammerstein and Palace Theatre Have Settled Controversy

According to reports current along Broadway, an agreement has been reached between William Hammerstein and the backers of the Palace Theater. There has been a controversy between the two managements over the rights, through the United Booking Office, to the Times Square "territory," and there were rumors that Hammerstein might attempt a suit for violation of contract.

Business increased markedly at the Palace last week, and New Yorkers appear to be realising the thorough excellence of the vaudeville offerings. With Ethel Barrymore as the big feature this week, Madame Sarah Bernhardt for the next two weeks, and such notable entertainers as Adeline Genee, Cecilia Loftus, Vesta Tilly and Ralph Herz outlined, the Palace seems to be setting the pace in New York vaudeville.

ROBERT FERGUSON DEAD

Robert V. Ferguson, the well-known actor, passed away on Monday, April 21, at his residence, 308 West 111th Street, this city, from where he was taken to his final resting place two days later. Pneumonia, it is said, was the direct cause of his death, though he had been ailing for some time, his friends noticed. The Saturday night preceding his death he attended the ball of the Screen Club at Terrace Garden, but it was noted that he took no special interest in the gaieties of the occasion. He occupied a box, where he became absorbed in a newspaper.

Mr. Ferguson was an actor of wide experience, and few were known better or more favorably on the American stage as a comedian and player of character parts. Characters of Dickens and Thackeray were particularly appealing to him. He played Quilp with Lotta, Dick Swiveller with Katie Putnam, and created the part of Sir Pitt Crawley in Becky Sharp with Mrs. Fiske. He was associated with almost every noted star during the earlier period of his career, and since then with the leading companies in this country. He was a member of Madame Kalich's company, but during the past five years he played almost exclusively in motion pictures.

Mr. Ferguson was born near Glasgow, in Scotland, where, as a boy, he became acquainted with Carlyle, Hume, Charles Dickens and other literary celebrities, who were friends of his father. Educated for the military service, he became an officer in the British army at the attainment of his majority. But he soon wearied of soldier life in time of peace, so he resigned his commission and came to America, where he chose to follow the stage for his occupation.

JOHN DILLON DEAD

John Dillon, one of the most noted comedians of the last generation throughout the West and South, died in Chicago, April 21, of pneumonia, in the eighty-first year of his life. He had been retired from the stage for the past fifteen years, and was, during a long and brilliant career, looked upon as an actor pre-eminent for keeping his audiences in continued merriment, besides which he possessed the quality of true pathos.

THE MIRROR, in its issue of October 2, 1912, published an autobiographic letter from Mr. Dillon containing the salient features, and chiefest events, of his many years of activity upon the stage. It was written, in response to a request by the editor, on occasion of the comedian's eighty-first and last birthday.

LAMBS LOSE "GAMBOL" MONOPOLY

Justice Platzek, of the New York Supreme Court decided, on April 24, that the words "All-Star Gambol" might be used by Marie Dressler without infringing in any way on the similarly used term of the Lambs, who asked the court to restrain Miss Dressler from using the term so long used exclusively by the club.

The justice decided that a descriptive term could not be monopolized.

ACTOR WITHDRAWS DIVORCE ACTION

The divorce suit of Thomas D. Richards against his wife, Mrs. Martha Miner Richards, was dismissed at the actor's own instance, in Denver, on April 23.

Mrs. Richards, a well-known Denver singer, sued Lulu Glaser, several months ago, for alienating her husband's affections. She has been ill, following an operation, and was much surprised, but highly gratified, at her husband's action.

FIRE DESTROYS AMUSEMENT GARDEN

ST. LOUIS, April 21 (*Special*).—Fire destroyed West End Heights, St. Louis, on April 20. The entire garden was destroyed. Louis Obert, the owner, has not decided whether or not he will rebuild the resort. The loss amounted to $50,000, with only $20,000 insurance to cover the loss.

VIVIAN S. WATKINS.

JACQUELINE BRAGDON AS SUMURUN

Jacqueline Bragdon appears as Sumurun, the dancing girl, in a condensed version of Reinhardt's pantomime, now seen at Hammerstein's Victoria Theater. The young woman, who is a talented dancer and pantomimist, is the wife of Guy D. Bragdon, the stage director of Damaged Goods, and who, in the past, was associated in that capacity for a number of years with William Gillette, and afterward with Wagenhals and Kemper, until that firm conveyed its lease to Cohan and Harris. Mr. Bragdon has also written a number of successful plays.

DIME THEATER CIRCUIT

The following shows have made application for routes over the Dime Theater Circuit:

Cal Stewart in Running for Governor, The Girl and the Tramp, The Night Rider, Washburn's Uncle Tom's Cabin, Joseph King's East Lynne, The Road Up the Mountain, Across the Great Divide, Sunset Trail, Hugo Brothers' Minstrels, Lena Rivers, St. Elmo, A Bachelor's Honeymoon, A Trip to the Circus, The Climax, The Thief, The Casino Opera company, La Tier Stock company, Yankee Doodle Stock company, Franklyn Stock company, Wedded and Parted, The Trapper, Hal o' the Hill, The Cowboy Sheriff.

Manager Felix Blei is now routing these attractions over the Dime Theater Circuit. Three shows a day will be given, with admission of ten cents. The season commences Aug. 17.

WILL PRODUCE PLAYS

ALBANY, N. Y., April 26 (*Special*).—The Progressive Circuit, Inc., with principal offices in New York city, was incorporated with the Secretary of State to-day. Its objects are to own and manage theaters, produce and dispose of plays, burlesques, and musical productions. The company is capitalized at $50,000, and has the following directors: Fred W. Stair, Toronto, Can.; Thomas D. Sullivan, Cincinnati, O., and James D. Barton, Hermitage Hotel, New York city.

G. W. HEARICK.

FEDERATION OF THEATER CLUBS

Cards sent out by Sydney Rosenfeld announce that the annual meeting of the National Federation of Theater Clubs will be held May 19 at the Hotel Marseilles, Broadway and 103d Street. The programme consists of an entertainment, beginning at 7.45. At 9 o'clock a business meeting for the election of new directors and officers for the ensuing year will be held, and at 9.30 a dance for members and guests will wind up the proceedings.

BANGOR SEES "THE WHIRLPOOL"

Thomas E. Shea made the first production in Bangor, Me., Monday, on April 19, of The Whirlpool, a new play by Henry Irving Dodge, the author of The Higher Court, produced here this season by The Federation of Theater Clubs; Counsel For Defense and The Live Wire.

The production was an eminently successful one, and the play was enthusiastically received by a capacity audience.

"THE NEXT RELIGION"

At the single performance of Israel Zangwill's The Next Religion, at the Hudson Theater, on May 8, Brandon Tynan, who has been appearing in Joseph and His Brethren, will be seen in the leading male role. Lily Cahill, who gave such an unexpectedly fine performance in A Man's Friends, has been given the leading woman's role.

ANNA HELD COMING BACK

The great amount of interesting gossip about Anna Held which has been started of late is now explained by the announcement that Flo Ziegfeld's former wife will return to the United States next season, to appear in a musical comedy. Contracts to that effect were brought over by H. B. Marinelli, it is said.

MISS MAITLAND FOR PITTSBURGH

Gertrude Maitland, one of New York's cleverest stock actresses, has signed with Harry Davis for his Pittsburgh Stock company, to open May 12. Miss Maitland is visiting friends in Albany for a couple of weeks before taking up her Summer's work at Pittsburgh.

GET RIGHTS TO "REBECCA"

The Leffler-Bratton Company have acquired from Klaw and Erlanger and Joseph Brooks the exclusive rights to Rebecca of Sunnybrook Farm, and will open same early next season. Several members of the original cast, who have been with the piece since the first performance, will be retained.

MACLAREN AS CASSIUS

Ian Maclaren, who has appeared for the past several months on tour in the role of the emperor in The Daughter of Heaven, has been engaged by Tyrone Power to play the role of Cassius in Julius Cæsar, in which Mr. Power plays Brutus. Mr. Power will present not only Julius Cæsar, but an extensive repertoire of Shakespeare plays in New York at a later date.

NEW THEATERS

Another large vaudeville theater is to be erected on Ludlow Street, east of Sixtieth, in Philadelphia. It will front on Sixtieth Street when a wide stretch of ground has been acquired for the purpose.

The new theater being erected on the Boardwalk at St. Charles Place, Atlantic City, has been leased by the Selzer Brothers to the Nixon-Nirdlinger interests, of Philadelphia, and will be operated by them in conjunction with the Nixon Theater, Pittsburgh; the New Nixon Theater, Baltimore; the Nixon Theater, Philadelphia; Nixon's Grand Opera House, Philadelphia; Nixon's Colonial Theater, Germantown, and Nixon's Apollo, Atlantic City. The new theater will seat approximately 2,500 people, and will be looked after personally by Samuel F. Nixon, who lives nine months of the year in the city by the sea. The new house, by the way will be called The Nixon.

VAUDEVILLE NOTES

Catharine Hayes, who is appearing with Arthur Dunn in a new vaudeville act, underwent a serious operation last week, and in consequence Mr. Dunn has cancelled his vaudeville bookings for the next four weeks.

Sophye Barnard and Lou Anger, with a full company of players, won an immediate success with the most pretentious musical act in vaudeville, which was presented at the Maryland Theater, Baltimore, last week, under the title The Song of the Heart. It was written by Edgar Allen Woolf, with music by Anatol Friedland. Miss Barnard never sang or looked better.

Minnie Dupree closed her Western engagement at Kansas City last week, and is now en route to New York, where she is to appear at the Palace in her new playlet, The Man in Front, which has scored immensely on the Orpheum circuit.

Wallis Clark, who is to present The Devil's Mate on the Orpheum circuit, beginning in July, has been especially engaged for Constance Collier's company, and opened last week in Montreal. The new play is called Frisco Sal, and Mr. Clark plays the "heavy."

Olive Briscoe has resumed her vaudeville tour, which was interrupted by the Western floods. She was the headliner at the Columbia, St. Louis, last week, and this week is at the Palace, Chicago.

Valerie Bergere declares that this will be her last season in vaudeville. Miss Bergere is preparing to return to the dramatic stage, where she won great success before she became a prominent vaudeville actress and producer. Miss Bergere was also in the Metropolitan Opera company, even before she became a dramatic actress.

Charlotte Granville has placed in rehearsal a new dramatic sketch, Booktaught Burglary, written by Henry Stanford. Agnes Dorntee, who was associated with the Marlowe Players in Chicago, has been engaged.

Albert Reiss, buffo tenor of the Metropolitan Opera Company, has signed a contract for thirty weeks in vaudeville, under the direction of Martin Beck. He will sing popular French and German songs translated into English, and will open his vaudeville tour in Chicago, at the Majestic Theater, within a few weeks. Mr. Reiss keeps his position as a member of the Metropolitan company, having just signed a long contract.

By special arrangement with Lady Gregory, the directress of The Irish Players, the most comical of the one-act plays in The Irish Player repertoire, The Workhouse Ward, will be presented in vaudeville this Summer. John G. Sparks, one of the best-known Irishmen on the American stage, whose career dates back to the days when he was a leading member of the famous Harrigan and Hart organization, will take the leading part, that of Mike MacInerey. Rehearsals have already been begun in the Century Theater. About a year ago, The Workhouse Ward was put on in vaudeville, in London, at the Coliseum, where it achieved an unusual success.

At the close of the present season, William Wallace will desert vaudeville for motion pictures.

Georgia Caine, who has left the Geisha cast, will take the place of the late Marie Stuart in the revival of Cherie, the one-act sketch which Clayton White played so long and successfully. Mr. White will take his original part.

Richard Carle is scheduled to do a singing and dancing act with ten girls, for which, it is said, he will receive $2,500 a week.

Jean Havez has written an act in which Harry Bulger opened last Monday.

Louis Mann has an offer to appear in vaudeville for a short time in a condensed version of Elevating a Husband.

Jefferson Hall is finishing a two years' contract with Taylor Granville's The Hold Up, in vaudeville. Mr. Hall is a clever stock director and is negotiating with a New York stock house for the Summer.

BURIED BY FUND

Clifford Leigh was buried in the fund plot last week by the Actors' Fund.

GOSSIP

Charles Glocker will close with Rice and Cohen at Ottawa, Canada, May 10.

Edward See left Thursday for Los Angeles to join Maude Adams.

Miss Jane Farrell was slightly injured Wednesday evening during the performance of Joseph and His Brethren.

After a two weeks' visit on the Rialto, Edward J. Ader, the well-known Chicago theatrical lawyer, has gone home.

Peg o' My Heart is down for an all-Summer run at the Cort. A No. 2 company is to go out in the Fall.

Rialto gossip has it that Louis Mann will not be under the management of Werba and Luescher next season.

Albert Lando will open a Summer stock at the Worcester Theater, Worcester, Mass., at the end of April.

Henry Duggan is meeting with unusual success in the role of Tylo the dog, in Maeterlinck's beautiful play, The Blue Bird, under the Shubert management.

Karl Dietz has been re-engaged by Miss Louise Coleman as stage director for her second season of stock at the Shubert Theater, Rochester, N. Y.

Harry K. Hamilton, after a most successful season as Steve Bates in the Western Kindling company, has returned to New York City.

George Irving is now with Henrietta Crosman, playing Dick Grayson in The Real Thing, the part originally played by Frank Mills.

Richard Buhler in Charley's Aunt again showed his many admirers his versatility at Toledo. Mr. Buhler, Martin Sabine, and Dorothy Shoemaker are a very clever and remarkable stock trio.

Ellen Mortimer, who recently closed with the William De Mille sketch, The Squealer, and who signed to play the lead in Margaret Townsend's play, The Passing of the Idle Rich, has resigned from that company.

Edward Durand replaced Lou Anger in the cast of The Honeymoon Express, in the Winter Garden, last week. This is the first change made in the cast since the show opened.

After a season in vaudeville, Will H. Vedder opened with the Jessie Bonstelle Stock company, at the Star Theater, Buffalo, N. Y., for the Summer season, commencing April 28.

Jeanette Dupree arrived here on the liner *Mauretania*, April 18, for a four weeks' engagement under the United Booking Office, after conclusion of which she returns to London for a twelve weeks' engagement there, commencing July 7.

Francis Wilson denies that he ever had any intention of going into vaudeville. He says there has never been, and he believes there never will be, sufficient inducement to tempt him—there being no necessity for such a move.

John T. Doyle, who was suddenly stricken with gangrene appendix while playing at the Empress Theater, Milwaukee, has suffered a slight setback. Nothing dangerous, but tedious. He expects to resume his tour on the S. and C. time, however, in three or four weeks.

Franklin Ritchie is supporting Miss Hedwig Reicher, the German actress, in vaudeville, opening at the Majestic Theater, Milwaukee, April 14, and Palace Theater, Chicago, April 21. Miss Reicher has been a success in the playlet, The Conquest.

Ann Swinburne, prima donna of The Count of Luxembourg company, sailed for Europe on the *Rotterdam*, Tuesday, April 22. Miss Swinburne will return to New York the latter part of July to begin rehearsals of a new Victor Herbert opera, in which she will star next season.

Grover C. Kauffman, of the Arvine Stock company, playing in Lancaster, Pa., and Miss Bertha Weber, of Lancaster, Pa., were married on the stage of the Fulton Theater, in that city, April 21. A big cake and a purse of gold were presented to the happy pair.

Next Saturday evening the well-liked fairy play, A Good Little Devil, closes its long engagement at the Republic Theater. No new production for that theater is announced for this season. The Conspiracy also ends its long New York run at the Garrick Theater next Saturday evening.

The Man On the Case received two revivals last week, one at the Orpheum, Philadelphia, with William Ingersoll, Edward Everett Horton Wilmer Walter, Carolyn Gates and Virginia Howell, and the other at the Alcazar, San Francisco, with Charles Waldron, Madelaine Louis, John A. Butler and Rhea Mitchell.

Having closed her second season in the title-role of The White Squaw, Clara Greenwood leaves New York for Nordlingen, Germany, for two months' vacation with her grandparents. Miss Greenwood has received many flattering offers for Summer stock, but feels a much needed rest would be more beneficial. She will return to the city about the first of August. Her plans for next season have not, as yet, been decided.

William Frederick Phillips, formerly an Episcopal clergyman, who resigned the rectorship of St. John's Episcopal church in Portage, Wis., one year ago to become an actor, will play the Shepherd in Genkill-MacVitty's production of The Shepherd of the Hills next season. His company will open in Chicago on August 15, and will play from one to three weeks in the large cities of the East. Mr. Phillips has just closed a very successful season as the servant in Jones and Cranes's production of The Servant in the House.

Albert Campbell, who founded and long conducted the La Salle Theater, in Chicago, and who produced there fifteen musical comedies without a failure, and who, several times since, has re-entered the musical-comedy field to make single productions, announces the early production of The Picture Girl, which he has had in preparation since last season. The Picture Girl is the work as to book, lyrics and music of Frieda Hall, whose musical comedy The Voyagers, Mr. Campbell produced at the La Salle.

Charlotte Downing, the past season with The Country Boy, in which she played the eccentric comedy part of Miss Dunstan, the would-be prima donna, for a part of the season, the latter part of season playing Jane Belknap, the ingenue lead, and very successful in both parts, closed April 19 and was engaged immediately upon her arrival in town for a new comedy sketch by Charles Dickson, entitled The Lady and the Bath, which opens soon.

MRS. H. B. WARNER KILLED

In Automobile Ride with Her Husband and Maurice Campbell at the Time

Mrs. Henry B. Warner, the wife of H. B. Warner, of Alias Jimmy Valentine fame and now playing in The Ghost Breaker here, was killed in an automobile accident while driving on Long Island on Sunday, April 20.

Mr. and Mrs. Warner were the guests, with Sedley Brown, Jr., son of Henrietta Crosman and Fay Wheeler, of Maurice Campbell, who was at the wheel of his own car.

It appears that a car belonging to Theodore E. Steinway was following the Campbell machine, and in endeavoring to pass it caught one of the Campbell machine's forward wheels, completely turning it over, with the occupants buried underneath. Assistance finally arrived and the imprisoned passengers were released. Mrs. Warner was so badly hurt, with a fractured skull, bruises and internal injuries, that she died at the Babylon, L. I., Hospital, whither she was removed, in the arms of her husband shortly after. The other members of the party escaped serious injuries excepting Mr. Campbell, whose right arm was fractured, besides receiving bad bruises.

The drivers of the two cars blamed each other. Edward Baker, the driver of the Steinway car, claims that the high wind which prevailed at the time was responsible for the accident.

Mrs. Theodore Steinway, whose husband is in Europe, said that their car was taken out without permission. With Baker in the Steinway car were his wife and their three children.

FOREIGN NOTES

Marjorie Patterson, a daughter of Mrs. Wilson Patterson, of Baltimore, scored a success in Herbert Tree's production, The Happy Island, adapted by J. B. Fagan from the Hungarian play of Melchior Lengyel, at His Majesty's Theater on the night of April 24.

Miss Patterson went to England a few years ago on the advice of David Belasco, and after training in Paris and London she entered F. R. Benson's Shakespearean companies for experience and to fit herself for America.

She has also played in various repertory companies in the provinces of England. She is the author of "Fortunate," a novel, and has another romance in the press. She has already appeared in London at the New Theater in The Thief with Sir Charles Wyndham and as Violet in Man and Superman with Robert Loraine.

Thyrsa Norman and J. V. Bryant, both known on the New York stage, were the principals in a wedding which took place at Chelsea, England, on April 19. They met in New York, when both were in the cast of Rutherford and Son, at the Little Theater.

The populace of Warsaw exalted Paderewski, the Polish pianist, during a recent concert engagement in that city, nigh unto king worship, for the reason that he is known in his native land for intense patriotism. He spends most of his huge earnings on his less fortunate compatriots, and to him it is largely due that Polish schools and other institutions are enabled to exist. He is accredited with having done more to elevate the national spirit than any other living artist.

Paderewski is so patriotic that he has never played before Russian royalty or the court, notwithstanding repeated encouragement to do so.

His dream is to buy a Polish estate and settle down here in his native land.

Forbes-Robertson received a special visit from Giacomo Puccini, who came to London last week especially for the purpose of conferring with the actor regarding the dramatisation of Kipling's Light That Failed, which the composer desires to be converted into a libretto for his next opera.

Another item of interest in connection with the Forbes-Robertson "farewell" performances is the announcement that William Faversham will play Iago to Forbes-Robertson's Othello later in the season.

A motion in the House of Commons in favor of the abolition of the Draconian laws of the British censorship passed without a division last week. British public opinion is strongly against the prevailing censorship, and this sentiment is well reflected in the editorials which appeared in the London papers on the day following the action taken by the Commons. It begins to look as if the censorship were doomed.

Goodby, Frank; Goodby, Ernest, with Frank Tinney, its author, closed a ten weeks' season, April 19, at the Victoria Palace, London. Tinney caught on wonderfully in London in this dialogue. In fact, he has been one of the greatest music-hall sensations of the last two seasons. Clarice Mayne, "England's pet boy," who appears at the London Opera House revue, used Frank Tinney and Ethel Levey among her imitations.

The opera Oberst Chabert, based upon Balzac's novelette, "Colonel Chabert," was well received at Covent Garden, London, April 23. The book, which is said to be excellent, as well as the music, is by Hermann von Walterhausen. The work shows the modern operatic artist in a new light—that of a skilled tragic actor. So far the association of the two arts has not been general, but in this case it is closer than ever before, and provides a new aspect of the operatic art which will, in all probability, prove highly attractive as an entirely new sensation.

Henri Bernstein is to become the director of the famous Theatre Bouffes-Parisiens. Theatrical people remark that the acquiring of theaters by playwrights is growing apace.

ADDITIONAL STOCK NOTES

The Morison Tabloid Stock are at the Huntington Avenue Theater in Boston, presenting two bill a week, on the order of Woman Against Woman and Peacetown, Maine. Rose Morison is featured, and George Wellington, Hubert Pierce and Bella Cairns support her.

For the thirtieth week of the King-Lynch season The Virginian was the bill at Manchester, N. H. Rose King and Edward Dale Lynch are still the big favorites. Howard Schappe and John G. Fee have resigned. Mr. Schappe has opened with Rollo Lloyd in Concord, and Mr. Fee will appear in a vaudeville sketch.

William C. Walsh is repeating his success as director at the St. James, Boston, at Cumberland, Md., with the Arthur Chatterdon company.

Godfrey Mathews, the leading man of the Youngstown Players, Youngstown, Ohio, as Jimmy Valentine, was recently praised as a handsome chap, a good reader, and an actor capable of repression when it is needed. He made Valentine very real, and next to H. B. Warner is credited with being the perfect Jimmy Valentine.

The Flaig and Gilpin Stock recently closed a twenty weeks' season at the Palace, Memphis, Tenn. The roster included Wallie Stephens, Hattie Beall, Edna Gilpin, Edith Grey, James D. Clark and A. H. Flaig.

William David has closed his season at the Warburton, Yonkers, as leading man, and opened at the Armory Theater, in Binghamton, N. Y., with the Stalnach-Hards Players for twelve weeks.

At the Chestnut Street Theater, in Philadelphia, The Talker showed William Ingersoll at his best. Edward Everett Horton gave a clever performance, and Carolyn Gates, Frances Carson, Wilmer Walter, Virginia Howell, Florence Huet, Albert Sackett and Ethel Milne were in the cast. The Man on the Case and The Shaughraun follow.

Billy Long, under the management of George E. Stacy, late business manager for Blanche Ring, has opened a stock season at Atlanta, Ga., with Wildfire and The Butterfly On the Wheel.

Ferdinand Tidmarsh recently finished a very successful season of thirty-five weeks as leading heavy man with the Malley-Denison Players at Lawrence, Mass. During the final performance, Mr. Tidmarsh was presented with a handsome sterling silver loving cup as a token of the appreciation of his many admiring friends. Mayor Michael H. Scanlon, of the city of Lawrence, made the presentation speech. Mr. Tidmarsh is now in Philadelphia, where he will do motion-picture work during the Summer.

Del S. Lawrence made a decidedly favorable impression in Down by the Sea at the Avenue, Vancouver. Maude Leone, Ethel Corley and Al. T. Layne came in for much praise.

Charles D. Ayres as Mr. Bob in Mrs. Wiggs of the Cabbage Patch, at the Empress, Vancouver, met the requirements of the role admirably, and Isabel Fletcher as Miss Lucy made much of the small role. Mary Stevens played Mrs. Wiggs satisfactorily.

The Cowboy and the Lady, at the American, Spokane, Wash., gave Henry Hall and Justina Wayne opportunities. Ruth Lechler and Frank Darien deserve credit for excellent work, while Laura Adams, Earl Durie, Huron Blyden and Marguerite McNulty made impressions.

The BOOK of the WEEK

PLAY-MAKING, A MANUAL OF CRAFTSMANSHIP. By William Archer. Boston: Small, Maynard Company. $2.00 net.

"There are no rules for writing a play," says Mr. Archer in his introduction, and whatever else one may accuse the author of it certainly will not be that he lays down dramatic laws as irrefragable as those of the Medes and Persians. Indeed, his whole volume is a sort of explanatory essay on the danger of a playwright restraining his genius by observance of the ironclad rules of a false technique. Technical complexities are rather exaggerated than underestimated by the intelligent novice. The amateur "tends, as a rule, to overrate the efficacy of theoretical instruction, and to expect of analytic criticism more than it has to give."

"The only really valid definition of the dramatic is: Any representation of imaginary which is capable of interesting an average audience in the theater," says Mr. Archer, who is over-anxious to avoid the extreme of pedantic dogmatism on one hand and the extreme of cheap quackery on the other. But is not this definition a trifle too sweeping? It is all very well to be eager to release an art from cramping formality, yet if this eagerness is not to lead us straight into a morass of dilettantism it must be offset by an intuition of some inner, living law, peculiar to the art itself. Almost any minstrel show would fall under this definition, and certainly the "movies" would have to be included.

Now, as a matter of fact, Mr. Archer in his study of actual plays hits upon certain fundamental limitations and certain fundamental demands of a dramatic work of art. These more general laws are always held flexibly by the great artist, but they are never transgressed wilfully or without careful calculation of the gain in artistic effect which is to compensate for their transgression. That is, they are *regarded*, not disregarded in the easy fashion of present-day dramatic impressionists.

Perhaps the most fundamental of these demands is that the play shall satisfy something within us. "Whether an end be comic or tragic, romantic or ironic, happy or disastrous, it should satisfy something within us—our sense of truth, or of beauty, or of sublimity, or of justice, or of humor, or, at the least or lowest, our [illegible] of the baseness of human nature, and the vanity of human aspirations. But a play which satisfies neither our higher or our lower instincts, baffles our sympathies and leaves our desires at fault between equally inacceptable alternatives—such a play, whatever beauties of detail it may possess, is a weariness of the spirit and an artistic blunder." Mr. Archer cites Measure for Measure and Monna Vanna as classic examples of blind-alley theme plays. Galsworthy's Silver Box, although admirable in practically all other respects, seems to us to come under objection.

Again: "Drama means a thing done, and merely a thing that happens; and the playwright who lets accident effect what should naturally and probably be a result of volition, or, in other words, of character, sins against the fundamental law of his craft."

Mr. Archer's vague definition of "dramatic" is thus constantly offset by such passages of strong insight and excellent taste. They hedge about the meaning of dramatic with rather sharp limitations when one comes to an examination of them in their entirety.

No book could be more valuable to the person seriously interested in play writing than Mr. Archer's volume. I am not writing this as mere perfunctory praise. No book of recent years has contained so many sane and well-balanced analyses of plays of such varied qualities by a critic so eminently fitted to examine them. Mr. Archer is not an extremist or a faddist, but he does not, on the other hand, play the rôle of an easy-going appreciative eclectic. For pessimous familiar plays come in for well-directed thrusts. One might almost say that one learns what not to do rather than what must be done. Given the initial impetus and energy, Mr. Archer's book will lead one faithfully away from paths that ought to be avoided. And to the professional critic as well as to the embryo playwright, the book will prove helpful and stimulating reading.

A valuable bibliography of published plays is included. The headings of some of the chapters will give a hint of what is discussed: "Keeping a Secret," "Logic," "Character and Psychology," "Chance and Coincidence," "Climax and Anti-Climax," "Preparation; The Finger Post," "Foreshadowing Not Forestalling," "Probability and "Interest," "The Obligatory Scene," "The Point of Attack," "Exposition," etc.

Volume Four of the *Dramatic Index*—for the year 1912 (Boston: The Boston Book Company) has just been published, and closely follows in style and make-up the three predecessors. The *Index* covers all articles and illustrations in American and English periodicals (exclusive of daily newspapers) for the year. One new and invaluable department has been added this year. Hitherto the books of the year have been included as part of the regular index under their subjects. This year the books are also found in a separate list as an appendix to the volume, there arranged in three divisions: (1) An author list of books of the year about the theater; (2) An author list of play texts published during the year, and (3) A title list of plays. As this list is the only list printed covering the book production of the year in this field it is of exceptional value to students of the stage. The volume includes 822 pages.

An interesting little book by Granville Forbes Sturgis, entitled "The Influence of the Drama" (New York: The Shakespeare Press), comes to hand. It contains many shrewd passages, and is written with common-sense balance. "In our estimation of the good or evil effect of the drama, this should be borne in mind," writes the author: "It is not the effect upon each one of us momentarily that is the significant thing, but what that effect prompts us to do." If Mr. Sturgis had followed up this line of thought, he might have developed an important psychological thesis apropos of the influence of the drama in general. But his book is short, and on the whole, suggestive rather than thorough. An appendix and summary of the plays produced in New York during the last ten years makes the book a valuable reference volume.

NEW VICTORIA THEATER, ST. LOUIS.

The above picture shows the new Victoria, German, Theater, in St. Louis, which was dedicated Feb. 26. In this theater the German Stock company present a play every Sunday night. The German Stock company is very efficient and their productions are pronounced excellent. Musical plays as well as drama are presented. Mr. Hans Loebel is the actor-manager and is very popular among the patrons of the theater, and it is largely due to his unceasing efforts that the company has attained its pronounced efficiency. This theater is equipped with all modern conveniences, having a seating capacity of 1,400. On the floor above the theater is a large rehearsal hall, which will be used by the permanent company and anyone wishing to rent such a place. Up to this time the German players have been forced to use the Odeon Theater, but the patronage has increased so greatly that they were able to build this playhouse, an eloquent suggestion to the patrons of New York's Irving Place Theater.

The Indispensable Book

PLAY-MAKING

A Manual of Craftsmanship

By WILLIAM ARCHER

Prof. Brander Matthews says: "I make bold to say that Mr. Archer has written the best book in this, or any language, on the art and science of play-making."

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UP TO DATE NEWS OF THE STOCK COMPANIES

IN AND ABOUT NEW YORK

The most interesting event in stock circles the past week was the opening of Cecil Spooner's Theater with The Wall Street Girl. The theater is a work of art, and Miss Spooner was compelled to make a speech on her opening night, and received many floral wreaths. She worked hard and danced extremely well. Rowden Hall had little to do, but did that little well. Marquita Dwight also was a surprise as a singer, but Retta Villiers's idea of her role was exaggerated, and she was not the part. A word of praise is due Alice Sullivan, and especially Gene Graham, whose one song was the hit of the evening. This week The Man from Home.

At the Harlem Opera House, The Melting Pot, with Lowell Sherman, was last week's attraction. Mr. Sherman was a forceful and sincere David. He acted with feeling and gave to the role his very best efforts. Roy Gordon gave a clever performance. Ione McGrane resembled Flip in the Make-up. Marta Oatman dressed her part well, and J. Arthur Young, late of The Yellow Jacket, made his debut in a role unsuited to the talents of this artist.

The Master of the House, at the Gotham, Brooklyn, last week, showed Mae Desmond in one of her best roles. Caroline Locke, Frank Fielder and James Kyle McCurdy are worthy of praise.

A revival of Northern Lights, at the Crescent, Brooklyn, last week, with George Alison and Mabel Montgomery, was received by large audiences. This week A Butterfly On the Wheel.

Noel Travers, Phyllis Gilmore and players were seen in The Third Degree last week. Mr. Travers as Brewster was excellent. George Carlton and Phyllis Gilmore were good. This week The Rosary.

At the Academy of Music, The Greyhound was the second offering upon the return of the company. Priscilla Knowles gave a good performance, and Marie Curtis again scored in the role of Claire, which she played with the original production. Theodore Friebus was well cast, and Glenn Anders and Arthur Bell made the most of their small roles.

Robert Gleckler, Minna Phillips and the Greenpoint Players presented The Confession last week.

Monday, April 14, marked the return of Edna Earl Andrews to the Warburton Stock company in The Lily. The house was sold out for the entire week, and Miss Andrews was the recipient of an ovation on her appearance as Odette. At the conclusion of the third act she was presented with a quantity of magnificent flowers, and was called upon to make a speech, to which she responded most gracefully. Miss Andrews has almost entirely recovered the use of her right arm, which was seriously injured in her fall down the elevator shaft of her hotel some weeks ago.

As briefly mentioned last week, J. J. Maloney, general manager for the B. F. Keith New York Theaters Company, has arranged to place a stock company for the Summer months at the Bushwick Theater, Brooklyn, under the personal management of Frank Whitbeck, present manager of the Greenpoint Theater. All productions will be made under the immediate direction of W. C. Masson, general stage director of the Keith enterprises. In the company will be found, beside Robert Gleckler (at present leading man at the Greenpoint) and Mabel Montgomery (at present leading woman of the Crescent), William Macauley (present heavy man at the Greenpoint) and Caroline Locke (now the heavy woman at the Gotham), M. J. Briggs, Isadore Martin, Charles Schofield and Kate Blancke, and William H. Evarts and Frank Armstrong, the new stage manager, all of the Crescent. The opening play will be The Girl of the Golden West, and the opening date May 19.

MOUNT VERNON

The Stainach-Hards company scored a big success in The Deep Purple week of April 14. Averell Harris and Sara Perry were fine in the leading parts, and Ina Hammer as Frisco Kate. John Dillion as Taylock and Robert Robson as Pop Clark made individual hits. Last week Averell Harris made a big success in the title role in The Traveling Salesman. Harriet Sheldon was specially engaged for her old part of Mrs. Babbit. George Clark the new juvenile, jumped into immediate popularity; and Ina Hammer, as Beth Elliot, and the rest of the company contributed to fine performances.

MISS BONSTELLE'S COMPANY

Fuller Mellish and Jane Wheatley will join Jessie Bonstelle's company at Toronto, opening May 12. They close with the William Faversham company May 10 in Brooklyn, but rehearse in New York during the daytime. Galwey Herbert, who also joins the company, closed in Excuse Me at Philadelphia last Saturday. Bertram Harrison, long associated with Henry Miller, will be the stage director.

IRENE TIMMONS IN BAYONNE

Irene Timmons, having completed her special season with Lester Lonergan in Lowell, opened in Bayonne, N. J., with A Butterfly On the Wheel, on Monday. Carey Hastings, whose equal as a character woman it would be hard to find, returns after a rest, and, with two such clever artists, Bayonne is well equipped for the season.

STOCK AT CLARKSBURG, W. VA.

The Keyes Sisters opened week of April 21, for a short stock engagement, at the new Grand Theater at Clarksburg, W. Va. The same cast that has appeared with them during their road tour appears, including Chester A. Keyes, the happy-go-lucky comedian. Complete scenic productions of late successes are given.

JULIA MURDOCK'S DAUGHTER

Under the name of Blanche Sperry, the daughter of Julia Murdock, the well-known dramatic editor of the Washington *Times*, made her stage debut with the Poli Players at Washington, D. C., recently, in The College Widow. This little lady shows signs of exceptional talent, and has studied for the stage for some time.

White.

ELISIE SCOTT.

At Keith's Theater, Toledo, the work of Elisie Scott has been highly praised, and she has received the warm welcome in the Ohio city which has been accorded her in many of the large cities. Her stock experience covers a long career, including leading woman roles in Brooklyn, Hoboken, Minneapolis, Boston and Philadelphia, as well as leading parts for George Fawcett in The Great John Ganton; Lillian Russell in In Search of a Sinner, and in the ill-fated Speed. She has toured in The City, The Three of Us and The Girl Question, the latter a musical comedy. Miss Scott's portrayal of The Woman in David Belasco's play at Toledo has made her an established favorite, and during the Summer she will be seen in the latest Broadway releases.

CORSE PAYTON REOPENS

Corse Payton has made extensive plans for the reopening of his Lee Avenue Theater in Brooklyn. The theater has been remodeled at a cost of $22,000, and will be under the management of Morris S. Schlesinger and Gus S. Schlesinger, the latter recently with Cohan and Harris. The leading parts will be played by Minna Phillips, Brooklyn's most popular leading woman, while Wayne Arey will be the leading man. Others include Edward Von Sloan, Wm. A. Mortimer, Maude Hyleer, Frank Armstrong, Charlotte Wade Daniels, Irene Martin and Edith Harcourt.

MARY SERVOSS NOTES

The Mary Servoss Stock at the Majestic, Grand Rapids, opened in The New York Idea, with Over Night and Zaza following. Miss Servoss has secured one of the best stocks in the country, and with such artists as Beth Franklyn, Philip Leigh and Robert Middlemass, the season should prove the best Miss Servoss has ever had. Frederick Tiden has joined the company, and Anne Bontemps, Eugenie Woodward, Wm. H. Sams, Dorothy Mortimer and Arthur Hoyt are leading members.

RALPH KELLARD NOTE

Ralph Kellard has engaged Harry Redding, who has just closed his season with the Cherry-Doro company in The New Secretary; Thomas J. Evans, now with Margaret Illington in Kindling; Drew A. Morton, who with Mr. Evans were members of the Kellard stock last Summer, and Bessie Dunn, who was last seen with Rose Stahl, for his Summer season, to open in Syracuse, May 5.

BLANCHE YURKA IN BUFFALO

Blanche Yurka opened her Summer season at Buffalo, Monday, in The College Widow. In her support are Theodore Gamble, Joseph De Stephani and Lola Fisher.

ENGAGED THROUGH "THE MIRROR"

John Craig, actor-manager of the Castle Square, Boston, was recently obliged to look for a new leading lady. In a MIRROR review of a performance of The Benefit of the Doubt by students of the American Academy of Dramatic Arts, Mr. Craig read an excellent criticism, regarding the work of Mary Keener. He at once sent for her, and she was engaged. Later Miss Keener received an offer from a New York manager, but, learning of her previous offer, told her she could not possibly do a wiser thing. She opened in The Wife on April 28. THE MIRROR is glad to have been instrumental in promoting the profesional ambition of so excellent an actress.

STOCK NOTES

Frederica Going left last week to join the Colonial Stock company at Cleveland, Ohio.

Harold Vermilye has been added to the Wadsworth Players, New York City.

Ines Shannon joined the Greenpoint Players, this week, as Mrs. Curtis in The Master of the House.

Anne Bradley has recovered from her illness and will open with the Orpheum Players at Philadelphia.

Mrs. Pauline H. Boyle, manager of the Gotham, endorses The Avalanche as a good stock bill.

The Bucklen Theater, Elkhart, Ind., inaugurated a Spring and Summer season of stock on Monday.

Arvine and Forsberg will open a Summer stock in Johnstown, Pa., on Monday, at the Cambria Theater.

Emily Lascelles is in her twenty-seventh week as second woman at the International Stock, Niagara Falls, N. Y.

Gladys Brooks was especially engaged to play the ingenue with the Academy of Music Stock in Jersey City last week, and scored heavily in the part.

Charles Mackay and Lillian Temple, who closed in Pittsburgh recently, returned to New York to prepare for their Summer stock engagement in Montreal.

Severin De Deyne, Elizabeth Rathburn and the Gayety Players of Hoboken were seen in Alma, Where Do You Live? last week.

Are You A Mason? was produced, last week, by George Ford at the Mohawk, Schenectady, with Louis Haines and Ruth Finley.

Harrison Ford made a decided success as The Fortune Hunter at the Wieting, Syracuse, last week, and in The Million this week.

Wright Huntington will open a Summer season at the Metropolitan, St. Paul, Minn., May 11. The Spendthrift will be an early production.

Edna Baker opened as leading woman at the Teck, Buffalo, last week, in Sister Beatrice. Norah Lamison, Julius McVicker and Cecil Yapp gave her support.

William Grew and Louise Kent presented Madame X at the Auditorium, Fitchburg, last week. Maud Blair is a valued member of the company and a great favorite.

In support of Anne Meredith and Earle Browne, at the Lyceum, Rochester, opening May 5, will be Brandon Hurst, Maude Eburne, Thomas V. Emory, Osa Waldrop, Ernest Cossart and Frank Gerbrach.

The new Premier Stock, at Rochester, is headed by George L. Kennedy, one of the best leading men in stock. Myrtle Bigden, Rosalind Clay and Luella Arnold are in the company.

The work of Carey Hastings, at Bayonne, has placed her among the best stock actors in the country. Miss Hastings fills any role of the Emma Dunn or Elita Proctor Otis type admirably.

Joseph Stanhope, long associated with the Opera House Players, Paterson, N. J., has been engaged for the Summer season with the Albee Stock company, Providence, R. I.

At Seattle, the Bailey-Mitchell Players presented The Man from Home last week, with Dwight A. Meade, G. Lester Paul, Guy Hitner, James Guy Usher, Nana Bryant and Claire Sinclaire.

Florence Bell as Aunt Mary, in The Rejuvenation of Aunt Mary, at the Princess, Tacoma, surprised her most ardent admirers. Leo Lindhard and George Cleveland were breezy and natural.

William Webb and Dollie Davis have just closed their second season in stock in Chicago, and have left to join the Orpheum Players at Montreal for their third Summer season.

Margaret Drew, the new leading woman at the American, Spokane, opened in The Spendthrift, and made a distinct impression. Henry Hall, Frank Darien, Huron Blyden and Laura Adams gave sincere and finished characterizations.

Roma Reade is still playing at the Grand, Ottawa. Her company is strong and her bills are good, and, as the Grand has never been a paying proposition until Miss Reade came there, she is entitled to much credit.

The George Arvine Players at Lancaster, Pa., were seen in In the Bishop's Carriage last week. Helen Courtney as Mrs. Ramsey, Adra Ainslee as Nance, George Arvine as Latimer, Edytha Ketcham as Mag and Sumner Gard as Harry won success.

Jane Urban is the new leading woman at Ye Liberty, Oakland, and as The Rose of the Rancho, last week, she gave a splendid performance. Kernan Cripps as Kearney was excellent. This week Uncle Sam, with the return of Franklyn Underwood and Frances Slosson.

Jane Tyrrell, who recently returned from a successful season in Spokane, will play the leading roles in Alias Jimmy Valentine and the Butterfly on the Wheel for the last two weeks of the season at the Greenpoint Theater, beginning May 5, by special arrangement.

Jack Chandler has been engaged for the Malley-Denison company at Newport. Upon his closing in Lawrence, recently, Mr. Chandler was presented with a beautiful loving cup by the mayor of the city. He is an actor of rare talent, good appearance and a good dresser.

A Summer stock opens at the Murat, Indianapolis, Monday, with Joseph Yanner, one of the most promising of the younger generation of leading men. Elsie Herndon Kerns, James A. Bliss, Raymond Van Sickle, Susanne Willa and Fred J. Riley will support him.

Rose King, Edward Lynch, Joseph McCoy, Harry Wayne Lindsay, Fred D. Woodbury, David Baker, Morton Stevens, James Boshell, Howard Schoppe, Grace Belle Dale and Constance Glover were seen in Wildfire at the Park, Manchester, N. H., recently. The Virginian, The Crisis, The Thief and The Man On the Box are announced.

As Juliet in Romeo and Juliet at the Colonial, Salt Lake City, Edith Lyle was an effective picture of beauty. She brought to her part the buoyancy of youth in its first awakening of love. Her rich, flexible voice and innate charm combined to present a Juliet that will not soon be forgotten. William J. Kelly as Romeo gave an artist's conception of the role, and J. Frank Burke and Richard Vivian deserve praise. The past week, The Belle of Richmond.

NEW ASSOCIATION

Incorporation to Take in All Available Members of National Federation Theater Clubs

The United Theatrical Association has been incorporated and is now ready for active work.

Among its incorporators are Madame Belle de Rivera, Mrs. Gerard Bancker, Richard A. Purdy, Dixie Hines, Mrs. Edith F. Ranger, Platon Brounoff, Alfred G. Bobyn, Charles Edwin Summers, Caro Roma, Mrs. Sarah L. Neidlinger, Robina A. Lau, Ian MacLaren, Henry Mortimer, Louise Randolph, Hans S. Linne, Lucien de Vannoz, Whitford Kane, Mrs. Simon Baruch, Mrs. D. V. L. Sheppard, Mrs. James Madison Bass, John Corbin, Mrs. John H. Van Tine, Mrs. Oliver Cromwell Field, Mrs. D. E. Tuthill, Mrs. Dore Lyon, Darwin Truss, Frederick F. Schrader, and others.

The association will at once enroll into its membership the large and important clubs which withdrew, for cause, from the National Federation of Theater Clubs, their presidents (of these various clubs) being among the incorporators of this new association, as they were, also, the originators and incorporators of the before-mentioned club, which did not come up to their requirements, and so was abandoned.

Societies, clubs, and individuals may apply for membership to any of the incorporators, or to the present headquarters, 141 West Seventy-first Street, New York.

A meeting of the incorporators was held at 8 P.M., Monday, April 28th, at 141 West Seventy-first Street, to elect officers, etc.

BELLE DE RIVERA,
Temporary Chairman.

NEW PRODUCTIONS

A French Farce and New Plays by Jules E Goodman and Sydney Rosenfeld

William A. Brady has obtained the rights to a new play entitled An Unpublished Scandal, by Sydney Rosenfeld, which he plans to bring to early production. For early Spring production Mr. Brady is planning to present a new comedy by Jules Eckert Goodman, called The Man Who Found the Way, in which Cyril Scott will have the leading role.

The Shuberts announce a new Spring offering, The Gentleman from No. 19, a farce from the French of Henri Keroul and Albert Barre, which has its out of town opening this week. Mark E. Swan has made the American adaptation, and it will be seen soon on Broadway. In the cast will be Dustin Farnum, Elsie Ferguson, Chrystal Herne, Vincent Serrano, O. D. Byron, Rapley Holmes, and Walter Hale.

CHANGES IN "GEISHA"

Lina Abarbanell left The Geisha cast on Saturday and her place is taken by Virginia Earle. Pauline Hall, as Lady Constance, has been replaced by Mary Ambrose, and Clara Palmer is now seen in the role of Juliette, the French girl, formerly played by Georgia Caine. Mana Zucca was to have sung the prima-donna role of O Mimosa San in place of Alice Zerpilli, but was unable to appear because of a cold. Edith Thayer, the understudy, appeared, and was well liked by the audience. Only one male role was changed, Donald McDonald appearing as Dick Cunningham in place of Charles King. James T. Powers, Edwin Stevens, Frank Pollock and Carl Gantvoort will continue in their present roles.

VAUDEVILLE IN PHILA. OPERA HOUSE

The Metropolitan Opera House in Philadelphia, built by Oscar Hammerstein, and hitherto the home for high-class opera, has been acquired by Frederick Nixon-Nirdlinger, at a rental of $125,000. Mr. Nirdlinger, in conjunction with Marcus Loew, of New York, will present vaudeville, at presumably popular prices.

This arrangement removes a financial embarrassment under which the Metropolitan Opera company of Philadelphia has labored ever since its formation. The regular weekly bill of the new regime will be suspended on opera nights, according to a statement by the new lessee. The lease of the house is for a term of four years.

TALENTED SINGERS

Those very attractive and highly cultured singers, Marie McFarland and Madame —? (the lady in the mask), who appeared at the new Palace Theater, this city, week of April 6, are this week singing in Chicago. As a high-class vaudeville attraction these ladies are now in the front ranks as topliners; and deservedly so, since the audiences, charmed nightly by their singing, are quick to recognize their lovely voices and legitimate art. It is only another proof that the general public is not to be fooled all the time, but, offered anything of real merit, it is ready with its approval, and willing to pay for it. This is why these two artists (is it divulging a secret to tell it?), who are twins, have become so popular so quickly.

A JOE HART SHOW IN LONDON

The American Revue, controlled by Joseph Hart and Clayton White, opened in London April 21, making a decided hit. The water spectacle from the New York Hippodrome has proved a distinct sensation, and was received with enthusiasm by the large audience that cheered the show to the echo. There has been a contention by the Shuberts as to the rights of production regarding the water spectacle, but Mr. Hart informs THE MIRROR that he claims the right to produce it abroad.

SENTIMENTAL CIRCUS MAN

Sued by Peanut Man for Alienation, He Tells How Sawdust Beauties Must Be Treated

LOS ANGELES, (*Special*).—In quest of "temperament" one would scarce expect to go to the circus; least of all to a circus proprietor. Actresses and opera impresarios, yes! But can one imagine temperament in a circus man?

Al G. Barnes, proprietor of a circus in California, is being sued by one Fred Barlow, in the Superior Court, at Los Angeles, for alienation of the latter's wife, and asked to supply a $100,000 lotion to apply to his lacerated sensibilities. Mr. Barlow is the circus peanut man.

"No one but a real circus man knows what a circus man has to do," Barnes declared. "You see, I run the show. Each morning I have to make the rounds. I have to go up to the lady bouncers, slap them nicely on the shoulder and tell them they are the finest girls I ever knew.

"Then the bareback girls think they are the most beautiful creatures ever, and I have to tell them so and talk about their pretty eyes and graceful riding.

"Then the women who ride on the elephants have original ideas about clothes. It's quite a unique act to stick on a bull—that's an elephant—and the women have to have compliments.

"The lady tiger tamers are the greatest women you ever saw to want to go to town, and I, having the only auto with the show, have to take them."

Mrs. Barnes, who is very bitter against her husband, declares she is being "legally decoyed" from the courtroom. She is under subpœna as a witness for her husband, but she declares he made her his witness so he could keep her from the courtroom.

From which it will be deduced that Mr. Barnes is adroit as well as temperamental.

A HALL MARK AFFAIR

Wisconsin State Legislators Enjoy Hospitality of Actor Colleague and Company

MADISON, WIS., April 17 (*Special*).—Don C. Hall and his theatrical company of Madison, Wis., entertained some three hundred guests, including members of the Wisconsin legislature, of which Mr. Hall is a distinguished member, at Kehl's Hall, in Madison, on the night of April 16. Of the Halls, there were present four generations—Mr. Hall's mother, Don C. Hall the first, the second and the third.

A programme of songs and dance specialties, followed by the wooing scene from Richard III., by Mr. and Mrs. Hall, was genuinely enjoyed by the guests. The music was furnished by the Don C. Hall horn sextette, which also played while the assemblage tripped the light fantastic.

The Hall company consists of Mr. and Mrs. Don C., Senior, Mr. and Mrs. Don C., Junior, Walter R., and Miss Olivet Hall, besides O. G. Hogan and George Fosshage.

Mr. Hall represents Portage County in the State legislature, of which he is an active and distinguished member. He is a philosopher and student of government, and is at present actively pressing for passage of his bill to reform the corrupt practices of law. He is also a very pleasing actor.

"SEVENTH CHORD" FOR BOSTON

The Seventh Chord, which closed its Chicago engagement April 19, is to reopen in Boston, after having undergone revision and changes. The original cast remains practically the same.

SHAKESPEARE DAY

General Observation of Anniversary of Poet's Death by Schools and Societies

April 23 was the two hundred and ninety-seventh anniversary of William Shakespeare. The day was generally commemorated in New York. In the afternoon, the children of the Ethical Culture School, at No. 33 Central Park West, issued forth into the park long enough to sing "Under the Greenwood Tree" and "Fear No More the Heat of the Sun," and other songs from Shakespeare, around the statue of the bard. The Beta class of the high school gave some scenes from Twelfth Night, and a series of programmes had been arranged in other of New York's schools.

The Shakespeare Club celebrated in fitting ceremonies in Central Park, where addresses were delivered by Ben Greet, Horace Kyle, Charles Hann Kennedy, Mrs. Henry Miller and Mrs. James Madison Bass. A wreath was placed on the statue of the poet, and Ben Greet planted an English flag to the right and Horace Kyle the American flag to the left of it.

At night, at the Hotel Astor, the annual frolic of the club took the form of a play in which thirty-five of the main characters drawn by Shakespeare were presented. Shakespeare himself was impersonated by Henry Amerman. The piece was the work of Mrs. Bass. One hundred and fifty people were present.

ACTOR COMMITS SUICIDE

Loudon McCormack, Incapacitated by Sickness, Takes Poison

Loudon McCormack committed suicide by drinking laudanum, on April 23, at the Empire Hotel, this city. He had been afflicted with asthma and nervous troubles. He was sixty-five years of age.

Up to within two years Mr. McCormack had played old-man parts in stock companies on the Pacific Coast, since which time he was without an engagement. Twenty years ago he was well known in New York.

The Actors' Fund of America took charge of the body and the burial.

A BRILLIANT TENOR

Doré Prival, a lyric tenor of rare promise and unusual voice quality, was recently heard at a concert of the Liederkrans Society, in this city, when he created a genuine sensation. Besides several *Lieder*, he sang the "Vesti La Giubba" from Pagliacci with such passion, pathos and vocal charm that those among the large and discriminating audience most competent to decide—and there are many such in the Liederkrans—predict an assured and brilliant future to the young singer. Mr. Prival is a New Yorker, and has been developed and trained in the Fridenberg studio in Carnegie Hall. He and Madame Stella Barr, another brilliant example from the same institute, will be heard in joint recital at Carnegie Hall next month.

ALTA PHIPPS DIES OF POISON

Alta Phipps, late leading woman in The Winning Widow, under the spell of despondency and hopelessness over her husband's suit of divorce, it is said, took poison at the Hotel Bristol, this city, on April 18, from the effects of which she died, in the Polyclinic Hospital, on April 23. She wanted to die, and this, her mental attitude, militated against the efforts of the physicians to save her.

Abraham Reynolds, the husband of Miss Phipps, brought action in divorce several weeks ago, and since then she has been dejected.

"MUTT AND JEFF" COMPANY B. B. M. GARFIELD, MGR.
Taken on the Pacific Coast at Ventura, Cal.

Top Row—Bobby Fay, Charles Teerin. Second Row—Mussett Sanborn, Jack Treadwell, Tom Casey, William Bowers, Sidney Byron, Walter Wilson, Harriet Hancock. Third Row—Jean Colt, Dorothy Darling, Eleanor Mascott, Jewel Palmerton, Marne La Burr, Lou Dye, Bess Tucker, Babe Marble. Fourth Row—J. W. Clinton, William Murphy, Ben Byron, H. Freeborn, Tom Ramsey, F. H. Grey. Bottom—Orella Collins, Madeline Grey, Al. Criqui, Theresa McAdams, Marion Benson, Manager B. M. Garfield.

FRANCES SHANNON,
In "They Lived Happy Ever After," Palace Theater.

LAMBS' CLUBHOUSE WILL ENLARGE

The Lambs Club will be enlarged by the addition of two adjoining lots, Nos. 132 and 134 West Forty-fourth Street, upon which will be erected a twelve-story building, while the old structure will be increased in height by an additional story. Gymnasium and baths, as well as an elaborate garden, are included in the plans, which were completed by architects Freeman and Hasselman. The theater will also be enlarged. The costs of the improvements are estimated at $300,000.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 15 cents. Letters will be personally delivered also on written orders or re-forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Alton, Rosey. D. Anderson, Margaret B. Arms, Bassington, Mrs. Chas., Mrs. Fred Ward, Inez Buck, Jane Brians, Anne Blanchfield, Mina Ballard, Edythe Black, Mrs. Chas. A. Bartlett, Clement, Eloise May, M. Collins, Mrs. John Cattlin, Thea. M. Cassalis, Charlotte Chambers, Lillian Crosman, Ida Clifford, Lillian Crawford, Rose Chanlow.

Desmore, Ruth, Mrs. Dam, Sadie De Grasse, Kathryn Dana, Marion Deal, Diamond Demore, Laura De Lutin, Mme. Belle de Rivera.

Elliott, Mabel, F. Ellers, Mrs. Mr.

Fairbanks, Gladys, Bertha Farnsworth, Gray, Alice, Belle Gold, Mae Gaver, Hassan, Stella, Adelaide Hastings, Marie Hagan, Florence Hartley, Caroline Harris, Alice Hastings, Mrs. Geo. Howe.

Jackson, Louise.

Kaestner, Otto, Mrs. Marie Kline, S. L. Knight.

Leighton, Ivy, Marie Lemlie, Jeanette Lemlie, W. J. Le Morris, H. G. Lonsdale, Lina Lawton, McKinney, Nellie, Dan McMillan.

Owens, Mrs., Isabelle O'Madigan.

Pulsifer, Fay, Tessa Parker.

Richmond, Hattie, Elizabeth Reppelle.

Sherman, Margaret, Kathryn Shaf, Gwynde Scott, Laura Gates Sykora.

Tucker, Sophie, Maybelle Thomsom, Anna Taylor, Dorothy Toye.

Vyvyan, Mabel.

Whitney, Bertha, Winifred Walton, Viola Walker, Caroline Weller, Edith J. Ward.

MEN

Albrecht, A. O., Leslie Austen, A. A. Adams, Ainsworth Arnold.

Bosworth, John, Wilfred Buckland, S. J. Broughton, Edgar Burton, Howard Bere, H. W. Blauvelt, Arthur Bibb, L. A. Bothwick, Maitland Burton, Percy Burnell.

Carlisse, Charles D., Dick Curtain, W. W. Cahill, Geo. M. Clarke.

Dandy, Ned, Chas. Dizzie, Frank Dale, Arthur Dunn.

Edmunds, Ralph, S. Homer Eaton, Thos. Evans, Wm. Edmund Ford, Walter Floyd, Barney Fagan, H. H. Forsman, O. Franzella, Gillin, C., John J. Glennan, Franklin George, McLain T. Gates, Schuyler Green.

Howell, Geo., Shatter Howard, Geo. Hare, Frank Herbert, J. B. Horan, Martin J. Hayden, Harry Hubbard, Carl Hayden, L. Hilliard, Robt. Hill, Jack Hayden, Berkley Howell, Harry Howard, Alexander Herbert, Jas. Hoss, Fletcher Harvey, W. A. Herrell.

Jones, A. M., Montague Jacob, Chas. James, Stanley James, Fred James, Tom S. Jones.

Knight, Harry, Louis Kelso, Ronald Kinsey, Harvey A. King.

La Day, C. West, A. Lord, Lowney Lewis, Albert Lewis.

Modena, Louis, Byron Marsh, L. Marsreve, Louis Miller, F. B. Monatt, Lionel Morris, Clyde W. Manning, Arch. MacGovern.

North, Wm., Wayne Nunn, Frederick Nicholar, John Niemeyer.

Pratt, John, Douglas A. Paterson, Harry Poole, B. Poehlman, Chas. Purcell, Martin Pache.

Roemer, Geo. M., Sydney Rizer, Edw. Ratcliffe, Frank Roberts, Allie Rheinestrauss, Frank Rutworth, Chas. Raynole, Edgar Ruff.

Sayler, Harry, Wm. Slider, Chas. Schoellen, Herbert Standing, F. Stemberg.

Van Amber, Howard Elmer Vance, Frederick Van Rensselaer.

Webb, Austin, Harry Williams, John Wheeler, J. Walters, Ross Wyrtal, Banks Winter, F. B. Ward, A. Wecht, John Webster, James Wrisht.

FROM CHICAGO

Joy Over Dippel's Resignation.
Campanini as General Manager.
Grand Opera by a Directory.
Powers's Remnant Rate Scheme.
Plan Worked Wonders First Night.
Naughty Songs to Be Eliminated.

MIRROR BUREAU, SUITE 61, GRAND OPERA HOUSE BUILDING.

CHICAGO, April 29 (*Special*).—There is elation in the Chicago Grand Opera company over the departure of Andreas Dippel, general manager. His resignation was quickly and cleverly accepted, and he and his lieutenants sever all connections with the company within a week. Campanini, the great conductor, becomes general manager, and will have the co-operation of the Board of Directors. Bernhard Ulrich, the business-manager, will assume some of the duties that Dippel had. The next season of the company will undoubtedly be the greatest in its history; subscriptions are already enormous.

It is rumored that Andreas Dippel, the resigned executive of the Philadelphia-Chicago Grand Opera company, is to organize a new Philadelphia grand opera company.

This may explain the ambiguous statement of E. T. Stotesbury last week that opera would be presented here next season by the Metropolitan Opera company of New York, the Philadelphia-Chicago Grand Opera company or any other company which might be organized to present grand opera.

This is now taken to mean that Mr. Stotesbury was aware of Mr. Dippel's intended resignation, and further intention to reorganize the Philadelphia end of the Philadelphia-Chicago company into an organization distinctive to this city, and simply took the precaution of insuring opera from some source. It has been announced at Mr. Stotesbury's office that he will confer with Mr. Dippel next Friday.

Powers's plan to sell best seats for fifty cents every day, half an hour before performances, had its first trial Sunday night. A line of men and women two blocks in length formed itself to-night at 7.30 o'clock before the Powers Theater and fought its way along the sidewalk, through the doors and finally to the ticket window. The first remnant sale of theater tickets ever conducted in Chicago or elsewhere was a success. Tickets for any seat in the house were sold after 7.30 o'clock for fifty cents. Of the 1,000 persons who attended the performance, 583 purchased their tickets at the "remnant sale."

"We have found the real solution to the theater problem," explained Harry Powers. "Our play has been virtually unknown. The other day I happened to enter a department store and saw a remnant sale in progress. That gave me an idea. Remnant sales in tickets at this theater from now on will be conducted nightly."

Hereafter it is the plan of the management to sell for fifty cents all tickets not sold at 8 o'clock.

"And we have found to-night that the plan is successful financially," Mr. Powers said.

The Drama League met and adjourned. The drama still exists despite this momentous concave. The National Federation of musical clubs decides to wage war on smutty songs with which Chicago is flooded. The Federation should not only attempt to eliminate these songs, but the publishers of them as well.

The attractions this week are: The Money Moon at Powers's, Edith Wynne Matthison in a triple bill at the Fine Arts, George M. Cohan at the Grand Opera House, William Collier at the Princess, Helen Ware at the Chicago Opera House, Blanche Ring at the Illinois, When Dreams Come True at the Garrick, A Thief for a Night at McVicker's, high-class motion pictures at the Cort and the Olympic, Catherine Countiss at the Majestic, Minnie Dupree and Ralph Hers at the Palace.

The resignation of Andreas Dippel as manager of the Chicago Opera company will not change the relations of the Chicago company with the Metropolitan in this city.

Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera company, said that the Chicago company would give the usual number of performances in New York next season and that the relations between the two organizations would be most cordial.

It is said by one who is in the confidence of those who are interested that the change in management does not mean that Philadelphia will be abandoned by the Chicago company. "The Chicago company will give the usual season next year in Philadelphia—a season of the same length as the one just past," said the gentleman referred to.

It is learned, however, that the New York stockholders of the Chicago Opera Company have disposed of their holdings in the organization, though in a manner which has been satisfactory to all concerned. These stockholders include Otto H. Kahn, Clarence H. Mackay, George Gray Griswold, and Phillip Lydig.

The report that Mr. Dippel is to become managing director of the Boston Opera company is denied by Frederick S. Converse, one of the directors.

LEVELL MCCLUNG.

FROM PHILADELPHIA

Opera House Leased to Loew.
P. M. Vaudeville at 10 and 25 Cts.
Ticket Scalping Nearly Over.
Season Has Been Uneventful.
Faversham and Co. at the Lyric.
Shakespeare at Forrest Home.

PHILADELPHIA, April 29 (*Special*). — That Marcus Loew, the New York vaudeville manager, is very much in earnest in his invasion of the local vaudeville field in conjunction with Fred G. Nixon-Nirdlinger, was evidenced this week when a lease at a rental of $125,000 a year for the Metropolitan Opera House at Broad and Poplar streets was signed by his representative. This announcement was made by E. T. Stotesbury, president of the company, that owns the opera house. The lease goes into effect at once, and continues for four years.

Many Philadelphians feared that opera at the big opera house built by Hammerstein when he was in his glory is to be no more, but they have been assured by Mr. Stotesbury that fifty nights have been reserved for grand opera.

Mr. Nirdlinger says that high-class vaudeville, three shows a day, will be given at the Metropolitan, with afternoon prices ranging from 10 to 25 cents. It is understood that Tunis Dean will be the press representative. Mr. Nirdlinger also said that the Chestnut Street Opera House would be given over to vaudeville to be operated by the Loew Syndicate. That this report is probably true is shown by the fact that the Chestnut Street Opera House has evidently closed its active theatrical season, as it was dark last week, and the pictures of the Panama Canal are on view the current week.

These announcements have brought to a close in a rather interesting manner an otherwise uneventful season. The number of new plays produced in Philadelphia during the current season has been smaller than usual, although this city first witnessed some of the biggest successes of the season in New York.

The bill aimed to eliminate the ticket scalping scandal in Pennsylvania has passed the House of Representatives unanimously, and provides for a heavy fine in the event of theater tickets being sold for more than the price printed on the ticket. The bill must pass the State Senate before being enacted into law.

The most notable change of bills the present week was the appearance of William Faversham in Julius Cæsar at the Lyric, with a supporting company that includes R. D. MacLean, Edwin Arden, Julia Opp, and Fuller Mellish, and Shem Camp in Snobs at the Walnut. Business was excellent, as was also the case during the engagement of Nora Bayes in The Sun Dodgers at the same theater.

Bought and Paid For did such a big business during its previous engagement here that it received a return booking at the Adelphi, which it is understood is also going to be turned into a moving picture house where some of the more elaborate photoplays are to be exhibited.

There were no changes of note at any of the Nixon and Zimmerman theaters. Christie MacDonald is still enchanting hundreds in Sweethearts at the Forrest. At the Broad, John Mason in The Attack closed 26 and the theater is now being used by amateur productions. The Kinemacolor pictures are being shown at the Chestnut Street Opera House and Buffalo Jones Wild West pictures at the Garrick.

It seemed like old times at the Walnut last week, so great was the business that Excuse Me did. A number of times it was necessary to put chairs in the orchestra pit. This week Snobs is the attraction and the leading role is this time assumed by Shem Camp.

The Great Thurston is playing at the Grand his annual engagement here in Philadelphia, while at Keith's the headliner is the Purple Lady.

Recently there was an inspection made by the fire department of all theaters here and Keith's had the distinction of being one of the playhouses found absolutely safe.

As is usual, the anniversary of Shakespeare's birth was a notable event at the Forrest Home. There was quite an entertainment there which was participated in by many of those living at the home. Professor Felix Schelling gave a notable address on the life of the bard at the University of Pennsylvania.

J. SOLIS-COHEN, JR.

FROM BOSTON

Actors' Fund Benefit a Rouser.
Thirty-five Hundred Present.
Five Thousand Dollars in the Box.
All the Talent in Town Help Out.
Miss Harniman's Co. Wins Favor.
Old Favorites at Other Houses.

BOSTON, April 29 (*Special*).—The Actors' Fund Benefit last Friday was a rousing success. The old Boston Theater, the largest house in town, was crowded to the doors, the attendance being about 3,500. The amount secured for the Fund was over $5,000. Daniel Frohman, director of the Fund benefits, introduced as his "surprise package" Francis Wilson, whose presence was entirely unknown until he walked out to deliver a happy little speech. Mr. Wilson was greeted with a warmth that showed he was not forgotten in spite of his infrequent appearances of late. The Hamlet burlesque that New York saw not long ago was the novelty of the bill. Edward Abeles was the Hamlet, Francis McGinn, also of Officer 666 was the Claudius, Fred Eric the Horatio, and Eleanor Gordon and Rita Jolivet of the Kismet company, Gertrude and Ophelia.

Geraldine Farrar, appearing for the only time this Spring outside the Metropolitan, sang four songs, including Annie Laurie. She played her own accompaniments. Mr. Frohman introduced her as a Boston girl, and if enthusiasm would do so, she was surely made to feel at home. The tumult must have reminded her of the recent last night at the Metropolitan. Earlier in the afternoon another sensation had been made by Nina Morgana, who as Trentini's understudy, sang two selections from The Firefly. Farrar's triumph was expected; Morgana's, as she is not so well known, had an element of sensational surprise. The house was genuinely enthusiastic.

Mrs. Otis Skinner's prize-winning one-act play, The Ne'er-to-Return Road, was acted for the first time on any stage. Mr. and Mrs. Skinner, Daniel Jarrett, and Owen Meech having the four parts. It tells the story of a farmer of Kansas and his wife, whose only son has disappeared. While the husband is away with a posse on a man-hunt, the escaped convict, exhausted, stumbles to the door. The woman sympathetically draws from him his story, at the end of which it appears that the victim of his crime was the long lost son. At first impelled to take revenge, the woman ends by giving the murderer of her son a chance to escape. The play may be called sentimental melodrama, and is not unskilfully written. Mrs. Skinner's reappearance for a single performance was a pleasant novelty and Mr. Skinner gave force and appeal to the convict, as he does to every part he touches.

Representing the Round Up, Maclyn Arbuckle gave an amusing monologue and then auctioned a photograph of President Wilson, presented and autographed for the occasion. It brought $60, Charles J. Rich being the buyer. John Craig and Mary Young gave the second act of Believe Me Xantippe.

Milton Rosmer, Irene Rooke, and Howard Coobran of Miss Harniman's company, gave a scene from The Silver Box, and it was interesting to see how the great audience was held by Mr. Galsworthy's simple but stirring play. Vincent Van Dyck gave his pianologue; The Firefly company sang four numbers; Harry Thompson, the mayor of vaudeville, presided over his amusing night court; the Hawaiians of The Bird of Paradise company gave their native songs and dances; Sam and Kitty Morton represented Keith's, and F. C. Whitney's company from the Colonial ended the five hours' programme with the last act of The Chocolate Soldier. The audience was simply gorged with entertainment.

Miss Harniman's company, at the Plymouth, is providing some of the most satisfying performances of the season. As seen already in What the Public Wants, The Rivals, and The Silver Box, they prove remarkably versatile, natural, and convincing. Particular praise is more or less out of place when the ensemble is the prime object, but Milton Rosmer, Irene Rooke, and Percy Foster have made especially favorable impressions. In The Silver Box, Miss Rooke as the charwoman—once played by Ethel Barrymore—gave an unforgettable impersonation. The plays this week include Candida and Nan. This is the last week for the Manchester company. Next week, Wednesday, Emily Stevens will be seen at the Plymouth in The Child, by Elisabeth McFadden, last year's winner of the Craig prize. The Child was given a trial performance in Texas last December by Margaret Anglin. It is now being given a regular production by Harrison Grey Fiske.

The Blindness of Virtue, after a variable career in New York and Chicago, is now trying its fortunes in Boston. It opened at the Park last night.

Guy Bates Post as the beachcomber, Lewis S. Stone as Dr. Wilson and Bessie Barriscale in her original part of the Hawaiian maiden, are making The Bird of Paradise most successful at the Majestic.

Last night marked the two hundredth performance of The Firefly.

That dependable old standby, The Wife, is the bill of the week at the Castle Square. Mary Keener, the new leading lady, appears for the first time.

The continuing bills: Colonial, The Chocolate Soldier (last week); Boston, The Round-Up (last week); Tremont, Aborn Opera company in Lucia and Hansel and Gretel. The Helen Gardner Cleopatra pictures are at Symphony Hall.

Next Monday evening the performance of The Firefly at the Shubert will be a benefit tendered to David Finestone, business-manager of the Shubert, and John W. Lace, press representative of the Shubert and Majestic.

Next week, Christie Macdonald will come to the Colonial in her new piece by Herbert, Sweethearts, and Evans's Honey Boy Minstrels come to the Boston.

FORREST IZARD.

FROM WASHINGTON

Splendid Welcome to Warfield.
Ben-Hur and Dramatiser Meet.
Aborn's Season of English Opera.
Skip of the Passing Show of 1912.
"Girl with the Green Eyes" a Hit.
"The Crusaders," by Neilo Gade.

WASHINGTON, April 29 (*Special*).—David Warfield's first appearance in the David Belasco play, The Return of Peter Grimm, an engagement that has been looked forward to for months with great expectancy, was thoroughly realized last evening in a big gathering at the National of one of the largest and most distinguished of audiences that enthusiastically gave unstinted praise.

Ben-Hur, with its enduring dramatic strength and magnetic drawing power, has just terminated a week's crowded engagement at the National. William Young, the dramatiser of General Lew Wallace's work, a resident of Washington, was an interested auditor during the engagement, which was the first in this city at prices on a popular plane from $1.50 down. Next week will be given over to local engagements, the regular season closing with the engagement of Ziegfeld's Follies series of 1912, week of May 12. The annual Spring season of the Aborn English Grand Opera co. will open May 19 for a four weeks' stay, presenting two operas a week. The operas presented, in order of succession, La Boheme, La Tosca, Madame Butterfly, Il Trovatore, Faust, Tales of Hoffman, Lucia di Lammermoor, Cavalleria Rusticana, and Hansel and Gretal.

Sam Bernard, the favorite German, the current week's Belasco offering, is seen in a most complete and attractive musical comedy, All for the Ladies, supported by Adele Richie and co., approved by a large opening audience.

One of the very best and pronouncedly superior of the Shuberts revues at the Belasco this season, that from curtain to curtain gave most pleasurable satisfaction in the general excellence of the programme presented, was that of The Passing Show of 1912, viewed at this theater last week. It included brilliant snatches from Kismet, The Quaker Girl, The Typhoon, Bought and Paid For, A Butterfly on the Wheel, Oliver Twist, The Pirates of Penzance, and The Return of Peter Grimm. Concluding engagements in Baltimore and Philadelphia, this co. will head direct for the Pacific Coast, for an all Summer season.

Following the big commencing week of the Columbia Players' fifth season of Summer stock at the Columbia, when at every performance the house was crowded to give strong welcome to old returning favorites, The Girl with the Green Eyes, last week's bill, was an instant success, with audiences that crowded this theater during the week. Helen Holmes, in the leading feminine role of this Clyde Fitch drama, presented a splendid study and strong dramatic portrayal. The current week stock presentation presents the Columbia Players in a bill of extraordinary excellence in Arthur Wing Pinero's comedy, His House in Order. In rehearsal, The Royal Family.

Edwin H. Curtis, the producer of plays for the Columbia Players for the past three seasons and engaged for this, the fourth, one of the most capable stage directors in the country, has resigned, to accept the Poli stock direction, succeeding George Lask, who has been transferred from Washington to the Poli co. in Hartford.

Thurston, the magician, presenting his thoroughly mystifying programme of illusion and necromancy at the Academy of Music last week, concluded the regular season at that house. A supplementary season of stock presentation on April 28, under the direction of Ed. W. Rowland, of from four to six weeks' duration, will be inaugurated with the Western play, The Cowboy and the Girl, at popular prices, ten, twenty, and thirty cents. East Lynne is the second week's bill.

The Motet Choral Society, under the direction of Otto Jorney Simon, gave a powerfully strong interpretation of The Crusaders, compelling musical work by the Danish comper, Neilo Gade, at the Columbia Wednesday afternoon to a large and musically enthusiastic audience. The soloists appearing were Marian McFall, soprano; Joseph Whittemore, tenor, and John Waters, baritone. The text similar in parts to that of Tannhauser permits strongly of varied colored passages and strong dramatic treatment.

Pomander Walk was admirably presented at Poli's last week with the company strongly cast. The Butterfly on the Wheel is the present week's offering being succeeded by 'Way Down East.

The Lyceum closed season Saturday night, the attraction being The Merry Burlesquers. The future of this house is problematical; the property is on the market for next season.

JOHN T. WARDE.

FROM BALTIMORE

Triumph of Percy Haswell and Co.
Chicago Opera Co.'s Sliding Scale.
Prices from 50 Cents to $2.50.
Journalists' Club's Big Annual.
Play House Talent Contributes.
"Song of the Heart's" Premiere.

BALTIMORE, April 29 (*Special*).—Business for the week ending April 26 was on the whole extremely satisfactory, and the majority of local playhouses carried good sized audiences. Sam Bernard and his co. in All for the Ladies, at the Auditorium, proved somewhat disappointing, as the piece itself was certainly not up to the usual Bernard standard, and was probably the poorest

NEW YORK THEATERS.

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Daily Matinees at 2. Best seats, $1. Evgs., 8.
LAST 3 WEEKS
Under Many Flags
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PLAYHOUSE 48th, E. of B'way. Phone, 2626 Bryant.
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GRACE GEORGE
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CASINO Broadway & 39th St. 'Phone 3846 Greeley. Evgs. 8:15.
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Gilbert-Sullivan Co. All-Star Revival of
THE MIKADO
MONDAY, MAY 5, REVIVAL OF IOLANTHE

LYRIC 42d St. West of B'way. Phone, 5216 Bryant. Evenings, 8:15. Matinees, Wed. and Sat., 2:15.
A STAR REVIVAL OF
ARIZONA
By AUGUSTUS THOMAS

Maxine Elliott's Thea., 39th, bet. B'way & 6th Av.
Phone 4085 Bryant. Evgs., 8:30; Mats. Wed. & Sat.
WORLD SUPREME LOVE DRAMA
ROMANCE
With WM. COURTENAY and DORIS KEANE

39th Street Theatre, 39th nr. B'way. Phone, 413 Bryant.
Evgs., 8:15. Matinees, Wed. & Sat., 2:15.
"Worthy of Success."—ALAN DALE.
THE FIVE FRANKFORTERS

WEBER & FIELDS' 44th St. Theatre West of B'way.
Phone, 7292 Bryant. Evenings, 8:15.
Matinees, Wednesday and Saturday, 2:15.
ELABORATE REVIVAL OF
THE GEISHA
With JAMES T. POWERS and Star Cast.

entertainment he has yet offered. On the other hand, it was by far the best costumed play of the season, and its chorus one of the handsomest seen here in many a day. Percy Haswell's performance in Green Stockings at the Academy was a triumph for this clever actress, and in some respects surpassed that of Miss Anglin's in the same play, and the same statement can be applied to the work of Julia Hanchett as Aunt Ida, whose work was decidedly superior to that of the actress who created this role in the original production. The entire company played with far more ease and grace than during their opening week, and their work showed decided improvement. The production as a whole was one of the very best stock presentations we have ever seen in this city. Business has been very good and at the matinees the house is completely sold out. Miss Haswell is scheduled to open her Summer engagement in Toronto May 14.

Before an audience which filled every available seat and standing space in the theater, the much heralded Winter Garden revue, The Passing Show of 1912, came into town for a week at the Auditorium. The attraction is the best of its own particular brand we have had this season. The company is practically the same as that seen in New York. Judging from its reception and the advance sale, it will prove one of the banner weeks of the entire season from the box-office standpoint.

Owing to a change in bookings at the last moment, Ford's was left without a regular attraction for the present week, and are offering the Paul J. Rainey Hunt Pictures. David Warfield in The Return of Peter Grimm May 5.

Percy Haswell and her co. entered upon the third week of their highly successful engagement at the Academy April 28. For her third offering Miss Haswell chose Lady Audley's Secret. An unusually large house was on hand Monday evening.

The bill at the Maryland is headed by Owen McGiveney, who is making his first appearance in a protean act, entitled Oliver Twist, in which he essays five different parts. His act was most favorably received. Belle Story, who is a tremendous favorite with Baltimoreans, is making her third appearance at this theater, and was welcomed with much fervor.

The Chicago Grand Opera company will return to town for one performance at the Lyric May 1, when they will sing Humperdinck's delightful little fairy opera, Hansel and Gretel, at popular prices, ranging from 50 cents to $2.50.

The Journalists' Club, which embraces in its membership every newspaper man in town, held its annual benefit performance at the Lyric April 30, and, as usual, it was most difficult to even obtain standing room. The bill included acts from the Maryland and New Theater, also Percy Haswell, Julia Hanchett, Clifford Bruce from the Academy, Charles J. Ross, Trixie Friganza, Adelaide and Hughes, Howard and Howard from The Passing Show of 1912 at the Auditorium, and several other local entertainers of note. The affair was a huge success in every respect, and a good sum was realized.

Jerome K. Renner, of this city, who has just completed a most successful engagement of twenty-four weeks at the Warburton, Yonkers, returned to town for a few days last week to visit his family prior to opening another long engagement in Binghamton, N. Y.

The Ringling Brothers Circus pitched their tents in town this week, and most all Baltimore paid their annual respects to the kings and queens of the sawdust ring. The crowds were enormous. Four performances were given to about 80,000 people.

Lou Anger and Sophie Barnard met with unusual success at the Maryland last week, when they produced for the first time on any stage a little sketch, entitled The Song of the Heart, with music by Anatol Friedland. It is a splendid sketch of its kind, and the composer has been very successful in weaving much of Massenet's score from the opera Thais into this little playlet. Miss Barnard was particularly good, and sang her music with a surprising skill.

I. BARTON KEMP.

ATLANTIC CITY

Resembling in the moral regeneration of the hero, The Fortune Hunter, a comedy of entirely different construction and full of amusing incidents opened here on Monday, April 21, under the management of Cohan and Harris, with the title, Cooper Hoyt, Inc., and with Douglas Fairbanks at his very best in the stellar role. Good houses have attended the performances all week.

Cooper Hoyt is a young man who has made but little success in life, a very important feature, inasmuch as he is tremendously in love with a young lady who is also vastly in love with him, and there is a proviso in her father's will that Cooper shall not have his daughter until he has earned $10,000 in one year.

Though he despairs of the possibility of such a feat, his three best friends arrange to capitalize his brains with their money under the incorporated title of Cooper Hoyt, Inc. Unfortunately Cooper gives away his forty shares to pay a debt. A scheming woman, finding the firm controls his marriageable fate, secures an apparent majority holding, and Cooper, making something of a failure, further complicates the tale, which in the third act reverses itself to the usual pleasant ending.

Mr. Fairbanks is constant action, of rapid speech, and continuous activity. His humor and constant smile are contagious with the cast and the audience. Irene Fenwick, while almost overacting the handicapped heiress has a delicate, fine technique in the very finger tips of her acting. Others in the cast are: Martin Alsop as a hard, firm schemer; Gardiner Crane, Pacie Ripple, and John Cumberland as the three friends; Grace Reals as a woman with designs against Hoyt, and Isabel Garrison, whose role has but small scope.

Frank Lord and Hugh Ford, the authors, have worked hard the whole week to remove the duller spots and hasten the speed of the farcical portions. Visable efforts have rewarded them daily. Following in the cast:

Cooper Hoyt	Douglas Fairbanks
George Hall	Martin Alsop
Jim Ryker	Gardiner Crane
Billy Haviland	Pacie Ripple
Tubby Johnson	John Cumberland
Martin	W. L. Howe
Jenkins	Louis Le Ber
Police Inspector	Del De Louis
Claude	John Rumsey
Mildred Barnes	Irene Fenwick
Cora Flanders	Grace Reals
Mrs. Emmett	Isabel Garrison

On Wednesday, April 23, the Cohan and Harris production rested from their evening production for an amateur performance of The Chimes of Normandy by the Ascension Choir Alumni, of this city, which gave a remarkably well-finished performance of the notable opera with a large cast.

April 28-30 Black Patti, George Evans and his Honey Boy Minstrels May 1-3.

Manager Fred Moore, of the Apollo Theater, and others, are interested in the opening of a large airdome at Illinois and the Beach on the site of the old Windsor Hotel, where the Ritz-Carlton Co. were long rumored to project a mammoth structure. Moving pictures will be given evenings and ball scores during the afternoons all Summer.

ARTHUR G. WALKER.

PATERSON

At the Lyceum April 21-26 Werba and Luescher gave us, by far, the best musical production of the season. The Spring Maid was the offering, and it received fine patronage, which was well merited. The staging was excellent, as was the cast, headed by Marguerite Wright. She acted well, and possesses a fine soprano voice. Anna Orr and Grace Ady also appeared to advantage. Charles McNaughton, to whom is intrusted the comedy lines, got many a laugh. Reece H. Reece, Jack Raffel, and Garrett Carroll rendered fine support. The chorus was large and well trained. Madame X is underlined April 28-May 3.

The Empire and Orpheum are both dark at present, but the former announces a Summer stock to open in May. Fred C. House, formerly of the Opera House Players, is reported interested in the venture. The Opera House continues with a good vaudeville bill, and the Kinemacolor Pictures. The following was the bill April 21-26: Fred Peters and co., Maude Rockwell, Lawrence and Tannen, Lambert and Van, Austin and Carvin, Luken and Lorretta, Kay and Kay, Anna Suits, O'Rourke and Atkinson, Walton and Brant, Jack Venenetta, and Lottie Williams and co. Business fair.

The Majestic drew well April 21-26, with cheap vaudeville and pictures. Harry Tate in Motoring was the headliner April 21-26.

William C. Andrews, late of Mrs. Fiske's co., is home on his farm at Ridgewood, where he passes the time raising squab for the New York market.

Carol Arden, late leading lady of the Opera House Players, has joined the Empire Players at Pittsfield, Mass.

JOHN C. BUSH.

SAN FRANCISCO

John Drew at the Columbia has done well in The Perplexed Husband and closed his last week April 26. At the Columbia, evening April 27, an all star cast in Fine Feathers, including Robert Edeson, Max Figman, Lolita Roberts, Wilton Lackaye, Rose Coghlan, and Amelia Sumers.

The Alcazar presented Charles Waldron in The Admirable Crichton and, as in all his plays, this engagement the star has pleased and attracted. After this, The Woman.

At the Cort, The Tik Tok Man was stared after much preparation and publicity. All were anxious to see it. It pleased and attracted. In the cast were Morton and Moore, Eugene Cowles, and Dolly Castles.

The Savoy is still running Aton of the World films and next will be seen James K. Hackett in motion pictures.

The Orpheum has Belle Baker, The Window of Apparitions, Wood and Wyde, Ishikawa Brothers, Percy Maram co., Bixley and Lerner, and Three Bohemians.

Empress has good bill, in which appears Al Lewis and six players, presenting the New Leader and the Aeroplane Ladies.

Pantages's presented a home girl as the headliner and she sang herself into fame with her ragtime. Gladys Spiro is her name and a society girl is she. Flowers galore and applause were hers. She is popular and so is her father, Ike Spiro, former police commissioner. The other numbers were good also.

Julia Culp, concert singer, with C. Bos at the piano, at Scottish Rite Hall April 27-4.

Every day's progress at the World's Fair ground is now being taken by pictures and the films exhibited to every country in the world that is taking part.

Parthenia was presented by the students of the University of California. So important did President Wheeler deem the production that he halted studies in all classes for a day.

Dorothea Sninney appeared in an interpretation of Bacchae of Eurinides before the Century Club. She adhered to the classic atmosphere by means of candles and drapes and simple floral decorations.

Emma Thursby, the famed singer, was the guest of honor April 18 of an affair given under the auspices of the S. F. Music Teachers' Association.

The Press Club of San Francisco gave two performances composed of the talent from the club, April 18, matinee, and the performance repeated commencing Saturday night at midnight. Burr McIntosh took part, also Mr. Bennison of the Alcazar. The cast of the different farces was made up of cartoonists and reporters of the different papers. Seats $2. The benefit was for the purpose of gathering funds with which to furnish their new club house.

A. T. BARNETT.

ROCHESTER, N. Y.

Robin Hood at the Lyceum April 26, afternoon, to good house. Henrietta Wakefield, of the Metropolitan, in the cast.

George Arliss in Disraeli to enthusiastic audience April 28-30.

The Coleman Players in Over Night pleased crowded house matinee, April 29.

Ade's Miss Peckham's Carouse at the Temple.

ROBERT HOGAN.

SALT LAKE CITY

At the Salt Lake Eddie Foy and his celebrated family of seven in Over the River drew large and well-pleased audiences April 17-19. Fine Feathers April 23-25.

William J. Kelly and Edyth Lyle in The Belle of Richmond week of April 20; good business at the Colonial.

At the Orpheum Maude Felton and William Rock were popular week of April 20. Sidney Baxter, wire walker, was expert and entertaining. Lawrence Johnson, Eddy Howard and Bert Snow, Lida McMillan, Marie Young, S. T. Leaming, Blanche Boyer, and The Girl from Milwaukee.

At the Empress: Three Cleirs, Mamie Fleming, Sailor Comedy Four, Lawrence Crane and co., Morrissey and Hanlon, the Five Lois Troupe week of April 16.

C. E. JOHNSON.

CLEVELAND

Blanche Bates is appearing in The Witness for the Defense at the Opera House April 23, assisted by an excellent co., including Arthur Lewis.

Annie Russell and associate players are presenting two old English comedies, She Stoops to Conquer and The Rivals, at the Colonial.

Gertrude Rennyson, noted singer, is very good in her interpretation of Elsa in Lohengrin at the Metropolitan. This is Miss Rennyson's first appearance in Cleveland.

The System, melodramatic sketch, with Taylor Granville and Laura Pierpont, is the headliner at the Hippodrome this week.

Madame Sherry, the offering of the week at the Prospect, is being played by an excellent company.

The Holden Players are offering The Circus Girl at the Cleveland.

James J. Corbett, ex-pugilist, is the headliner at the Duchess this week. Louis Winch and Josephine Moore have a neat little musical comedy called No Trespassing, which is pleasing. Charles Burkhardt and co. have a sketch entitled Ocean Skate. Others are very good.

Sam Howe, comedian, presents his Lovemakers co. at the Empire. The show entitled Kiss Me is amusing.

The Girls from Joyland are at the Star this week in Flirting Flora and The Rich Hayseed Heinie, written by Harry L. Cooper, the Dutch comedian. Blanche, a melodramatic sketch, is featured.

GEORGE M. DOWNS, JR.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Matinees Wednesday and Saturday.
CHARLES FROHMAN presents
BILLY BURKE
as "TOMMY BELTURBET"
(The Girl Who Grew Up as a Boy)
In A. W. Pinero's Comedy,
THE AMAZONS

LIBERTY THEATRE, W. 42d St. Evgs. 8:15. Mats. Wed. and Sat. 2:15.
KLAW & ERLANGER, Managers.
Jos. M. Gaites presents the New Operatic Romance
The Purple Road
with Valli Valli and Janet Beecher and 80 others.

LYCEUM 45th Street and Broadway. Evenings, 8:30; Matinees, Thursday & Saturday, 2:30
MAURICE CAMPBELL presents
H. B. WARNER
in a New Play,
THE GHOST BREAKER

GARRICK 35th St., near Broadway. Evenings, 8.30. Mats. Wed. & Sat., 2.30.
CHARLES FROHMAN, Manager.
CHARLES FROHMAN presents
A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.
THE CONSPIRACY
A New Play of New York Life by JOHN ROBERTS

NEW AMSTERDAM THEATRE, W. 42d St. "The House Beautiful." KLAW & ERLANGER, Managers. Evenings, 8.15. Mats., Wed. and Sat.
Klaw & Erlanger present
THE LAST WORD IN MUSICAL COMEDY.
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.

KNICKERBOCKER B'WAY & 38th St. Charles Frohman, Klaw & Erlanger, Props. Evgs. 8:15. Matinee, Wed. and Sat., 2:15.
Charles Frohman's Annual Musical Comedy Production.
Julia Sanderson
in the latest Gaiety Theatre (London) Musical Comedy success.
The Sunshine Girl
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BROOKLYN

Probably the greatest triumph of the Aborn Opera Company was its performance of Madame Butterfly, which inaugurated the week of April 21. Miss Ivy Scott, who appeared in the title-role, sang her way into the hearts of Brooklyn music lovers. Hansel and Gretel was offered at special matinees, while The Tales of Hoffman was sung during the latter half of the week.

The Barnum and Bailey Circus opened its tent season here April 21. This year's programme is unquestionably the most elaborate in the history of that organization.

Julian Eltinge made his second Brooklyn appearance this season at Keller's Broadway. Drew to excellent business.

The Blindness of Virtue, direct from Manhattan, was welcomed by patrons of the Montauk. The author was called upon at the opening performance.

Kitty Gordon, assisted by a girl in the box, repeated her former success with the patrons of Keith's Orpheum. Miss Gordon displayed many interesting and novel gowns. Isabelle D'Armand and Frank Carter, W. C. Fields, Stuart Barnes, and Dr. Carl Herman were among the other well-known vaudevillians on the bill.

Bertha Kalish enthralled the patrons of Keith's Bushwick with a gripping playlet, A Light from St. Agnes. Miss Daly, who has deserted grand opera for the rank and file of vaudeville, was a decided favorite. The remainder of the bill was up to the usual standard.

Orpheum acts April 20-26 appeared in order named: Clara Ballerini, G. S. Melvin, Talking Pictures, Mr. and Mrs. Gordon Wilde, Johnny Johnston, McIntyre and Heath, Coombs and Aldwell, and Four Rotters.

Empress offered Hugh Herbert and co., Dolly and Mack, Elliott and West, Wilton and Merrick, and Thompson's Horses.

The Grand had Follies of the Day.

L. N. Scott, of the Metropolitan, St. Paul, and A. G. Bainbridge, of the Shubert, Minneapolis, are both in New York this week, and it is presumed that when they return they will make known whether the Scott or Shubert theaters will house the big attractions in the Twin Cities next season.

The Orpheum will close its season May 26.

In his search for appropriate Egyptian music to create "atmosphere" during intermissions Manager Director Nelson unearthed an old favorite—"The Wizard of the Nile." By the way, why doesn't some astute manager revive this Herbert niece, with Frank Daniels as the "Wiz."

JOSEPH J. PRIZER.

TORONTO

E. H. Sothern and Julia Marlowe played to capacity houses at the Royal Alexandra April 21-26. Several of Shakespeare's best plays were produced with great success. The advance sale was the greatest in Toronto theater circles for some time. Miss Marlowe was exceedingly popular.

At the Princess Natalie Alt in The Quaker Girl, presented one of the daintiest operas ever seen here. The music was bright and pleasant, and the large attendance quite justified the reputation given to this play by outside press agents. Philip J. Moore as Prince Carlo was most agreeable.

Madame X co. played its third engagement at Toronto at the Grand Opera House, starring Bessie Blair. The intense dramatic power of this play still possesses inherent charm to draw capacity houses.

At Shea's a popular bill was presented, in which the star offering was Bessie Clayton's dancing. Adler and Arline were amusing in a laughable skit, entitled 'A New Idea.' Other pleasant features were: Julia Nash and co., Reno, Jordan and Reno, the Kinetophone; Boehm's Athletic Girls, Hufford and Chain, and William Westman and co.

E. C. INGOLDSBY.

PORTLAND, ORE.

Little Miss Brown and Bachelor's Baby minus Francis Wilson, were the moderately successful attractions which divided the week at the Heilig April 13-18. The Merry Widow opened April 20, to be followed by the Isle o' Dreams. Julia Culp, lieder singer presented under the auspices of the Portland Musical Association, charmed a large audience at this theater April 19. Yaqui April 20.

Over at the Baker, The Girl I Left Behind Me returned after five years' absence and was generously patronized. Alice Fleming as the Girl, Mary Edgett the Indian Girl; Robert Conness as the heroic lieutenant and Robert Wayne as the coward did exceptionally good work. Texas opened April 20, with Fifty Miles from Boston underlined.

Julius Steger is the headliner at the Orpheum, with Ida Fuller in the same position at the Empress, and Laura Ordway leading at the Pantages. The Isle of Bing-Bong is the cingery musical comedy offered at the Lyric April 13-20.

JOHN P. LOGAN.

SPOKANE

A crowded house greeted William H. Crane, and was delighted with The Senator Keeps House. The Concert April 21, 22.

The Spendthrift at the American did not come up to the standard set by the American Theater Stock co. Margaret Drew, taking the place of Justine Wayne, was effective as the Mrs. Frances Ward. Margaret McNulty scored. The Boys of Company B follows.

Tabloids, or boiled down dramas and musical comedies that have proven successful in the East and Middle West, will be introduced in Spokane and other cities of the Pacific Northwest June 29. If the innovation proves a success here, the present opera house will be devoted exclusively to that class of productions, and a modern Class A theater building, costing not less than $250,000, will be erected, according to announcement of Manager Charles W. York. The tabloids will be introduced simultaneously in Spokane, Seattle, Tacoma, Portland, and Vancouver and Victoria, B. C. Each co. will play week-stands at each city, giving three performances daily. Such productions have been booked as The Time, the Place and the Girl, The Three Twins, Madame Sherry, The Girl Question, the Mayor of Tokio, and The Sho Gun. Each co. will carry from 20 to 25 persons, and will tour the entire West, which has been divided into four divisions.

It is believed that Margaret Drew, new leading woman at the American, will not retain her connection with the co. very long. Ruth Lechler will take the leading role next week, and it is thought another leading woman will be secured for the following week.

H. E. Carpenter, of Seattle, has finished an engagement with the Bailey-Mitchell co. to join the American cast.

Manager Carl Milliman, of the American, announces he will continue stock productions next Fall. Mr. Milliman is much pleased with the reception given his co. during their twenty-eight weeks' engagement thus far.

Paderewski and Geraldine Farrar will give concerts in Spokane next Fall, under direction of C. A. Ellis.

Madame Teschow, professional trainer of cats on the Orpheum Circuit, lost a $300 wishbone-shaped diamond brooch in Spokane this week.

After weeks of effort on the part of Spokane's leading musicians, it is announced that the New York Philharmonic Orchestra will appear in Spokane in May, 1914. W. P. Christy, musical director of the Lewis and Clark High School, will manage the attraction. W. S. MCCREA.

LOS ANGELES

The Morosco is staging The Million April 14-20, with the customary good attendance at each performance. The play is an adaptation from a French comedy, and is not very strenuous, but furnishes some clever farce situations, compelling much laughter. As produced by this stock co. it goes with a vim and a dash as all farces should. The roles call for no particularly strenuous acting but nevertheless it was pleasing, and the principal roles were cleverly handled by Florence Reed, Malcolm Williams, Donald Bowles, Harrison Hunter, Morgan Wallace, Howard Scott, Helene Robertson. As usual, the piece was excellently staged. The Butterfly on the Wheel was the offering by this co. April 21-27.

At the Mason Opera House April 14-19 Chauncey Olcott in The Isle o' Dreams, commanded very good attendance. It is a charming play and was well handled by a carefully selected co. In other words, it is a sincere romance of the appealing style. Rose Stahl in Maggie Pepper April 21-26.

The Tik Tok Man of Oz in its third and last week, April 14, at the Majestic, did a big business with two extra matinees a week. After the close of its engagement, April 19, it started by special train to San Francisco for a limited engagement before opening in Chicago for its Summer's run. The piece should enjoy good patronage wherever it goes, as it has much of beauty and attractiveness not only in scenery, but also in its music.

The Elixir of Youth at the Burbank was in its ninth week April 14, and packed the houses at each performance. Unquestionably this farce-comedy has been one of the biggest laughing sensations this city has ever seen staged. Beginning April 20, the Burbank Stock co. offered for the first time on any stage Havlen Talbot's new American play of love and politics, titled O. Jer. In the cast Forrest Stanley, Frances Ring, Walter Edwards, Grace Travers, David Hartford, together with all of the old favorites.

It is quite possible that Charles Ruggles, now playing in The Tik Tok Man, will leave the cast and remain here with one of the Morosco Stock cos.

Florence Oakley, nee Mrs. Percy Pryor, a former leading actress of the old Belasco Stock co., has joined the local moving picture colony of players. Her husband also has essayed acting before the camera.

The local public is pleased to hear that Florence Dillon, well known in this city, will be a prima donna of the newly-organized grand opera co., will will be heard in New York in the very near future.

Eddy Foy at the Majestic in his new musical concoction, Over the River, week April 21.

William Desmond is announced for the part of Prince Karl in a revision of Old Heidelberg, soon to be seen at the Morosco.

DON W. CARLTON.

MONTREAL

The Pollard Juvenile Opera co. opened a return engagement at His Majesty's April 21 presenting La Belle Butterfly. As usual, these clever children gave a performance that would be an object lesson to many of their elders. The Toy Maker, Sergeant Brue and The Mikado will be given during the week. Constance Collier in 'Frisco Sal April 28-5.

At the Princess, Rainer's African Hunt Pictures entertained good audiences. The pictures are both interesting and instructive. Sothern and Marlowe in Shakespearean repertoire April 28-5.

Visions d'Art, a most beautiful posing and illusion act, is a feature at the Orpheum. Jean Murdock and William Gibson in Blackbirds, an underworld playlet, is another good act. Jack Hazzard has an amusing monologue, and there are a number of other good things.

The comedy, Les Vieux Garcons, is the bill by the stock at the National.

The Imperial, a new moving picture house, opened April 26. It has a seating capacity of 2,800, and is fitted up in the latest style, with a handsome stage and a large number of dressing rooms, and all the facilities of a first-class theater.

Lyric and Francais are both giving good bills of moving pictures and vaudeville.

The Gay Masqueraders gave a good show at the Gaiety.

W. A. TREMAYNE.

PITTSBURGH

Eva Taylor, former leading woman of the Davis Stock Players at the Grand Opera House, appeared at the Duquesne as leading woman April 28 in the Bertha Galland success, The Return of Eve. Eva Taylor has always been very popular in Pittsburgh and has a large following.

The Nixon witnessed The Governor's Lady April 21-26, and it is safe to say that the presenting company could not have been better. Emma Dunn, a Pittsburg favorite, gave a fine portrayal of the wife. Emmett Corrigan, Gladys Hanson, and Teresa Maxwell-Conover were in the cast. Week of April 28 Blanche Bates in The Witness for the Defense, and the Ziegfeld Follies are underlined.

William Faversham in Julius Caesar was the offering at the Alvin April 21-26 and pleased good houses. The entire cast was a most praiseworthy one and included such notables as Julia Opp, Fuller Mellish, E. D. McLean, and Edwin Arden. William Faversham has given the production an elaborate setting. A return engage-

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ment of Bunty Pulls the Strings for one week, beginning April 28, and the Aborn English Grand Opera company is underlined for a lengthy engagement.

Harry Lauder entertained enthusiastic audiences at Memorial Hall at a matinee and evening performance April 21. Others on the bill were the Brothers Sandros, Mlle. Bertha, Fielding and Carlos, and Velasche's Football Dogs.

Human Hearts was seen at the Lyceum April 21-26 with an adequate company. This melodrama seemed to please large audiences. Madame Sherry April 28-May 3, then follows The Gray Hawk.

The Davis Players were seen in The Deep Purple at the Duquesne April 21-26. It being the farewell appearance of Lillian Kemble as leading woman of this organization, and who will be succeeded by Eva Taylor. Lillian Kemble gave a true and effective portrayal of Kate Fallon and won instant favor. Charles Gunn made a splendid Lake, and the same applies to Hal de Forest as Laylock. Katherine Stanton and Dennis Harris scored. This playhouse was taxed to its capacity during the entire week, prior to the many friends of Lillian Kemble bidding her farewell.

Jack Norworth and the Honeymoon Four was the headliner at the Grand April 21-26 and shared honors with Elizabeth Murray and James Thornton. Lillian Russell week April 28.

The Robinson Crusoe Girls supplied its bearers April 21-26 with plenty of good music and fun. Charles Robinson and James Sullivan being the principal funmakers. The Star and Garter Show next.

DAN J. PACKINHAM.

CINCINNATI

The end of the season here is definitely in sight. One theater has already closed, and this week, April 21-26, is the last for two other houses. However, the quality of the bills on view is above the average by far; general business conditions, after the shake-up caused by recent floods, are gradually becoming normal, and good business at the playhouses is expected from now on until the end of the season.

A large audience welcomed Mrs. Fiske at the Grand April 21 in The High Road. This star has always been very popular in this city, where she is held in high esteem, not only as one of America's finest artists, but as one of America's finest women. Her talents and the remarkable manner in which she handles all her roles and the diversity of parts that she has played have placed her in the very front rank of her profession.

Margaret Illington in Kindling follows April 28-May 3, closing the season at the Grand.

William Hodge in The Road to Happiness opened at the Lyric April 20. The star scored in his new character, Hindle Wakes follows April 27-May 3. In this sensational English play William A. Brady is presenting an entire English co.

The Chicago Grand Opera co. opened April 28 for a season of four performances at Music Hall, Matinee, April 26. Mary Garden in La Jongleur de Notre Dame; at the night performance Die Walkuere, with Olive Fremstad; Rigoletto April 28, with Tetrazzini, and The Jewels of the Madonna April 29 with Caroline White. A concert was given at the Sunday matinee, April 27, but neither Garden, Fremstad, nor Tetrazzini sang.

The Shepherd of the Hills opened to big business at the Walnut April 20. This closes the Walnut's season.

At Keith's another strong bill was presented April 20. Edwards Davis in his big scenic production, The Kingdom of Destiny, was the headliner. Others in the bill were: The Empire Comedy Four, Florentine Singers, Carson and Herbert, Artie Mehlinger, Mlle. Lucille and her Parrot, and Beeby and West.

At Proctor's The Rollickers opened April 20 for one week, closing the season. The Standard is already closed. This is the last of burlesque at that house, as the new Gaiety, downtown, will be completed by the opening of next season.

The Newsboy's Minstrels was given at Music Hall April 25. A chorus of 250 newsboys was the feature.

JOHN REDHEAD FROOME, JR.

ALBANY, N. Y.

The Philharmonic Orchestra gave a delightful concert at Harmanus Bleecker Hall April 21. Lyell-Vaughan Stock co. in The Girl of the Golden West April 22-26, drew the usual packed houses and pleased the patrons. Evelyn Vaughan scored a well-deserved success by her artistic interpretation of the title-role; the cast in its entirety was especially well balanced. Allesandro Bonci and Madame Rhadeski in grand opera concert April 24 attracted a large audience. Lyell-Vaughan Stock co. in The Man Who Owns Broadway week April 28.

Manchester's Crackerjacks and Ben Welch's Burlesquers filled the week at the Empire; both companies were up to the standard and provided excellent performances to big business.

At the Gaiety the Gay Morning Glories, with Tiny Duchess, the diminutive Spanish dancer, drew large crowds.

Proctor's had a splendid bill headed by John Philbrick, Braddock and Leightin, Four Dancing Nemoe Ell Dawson, and Adele Oswald and the newest photo-plays. Packed houses prevailed.

Harry Cutler, Charles L. Calder, Smith and Bruce, Armond and Lasalle were prominent at the Colonial.

The Albany Grand formally opens May 1 with the big musical production, The Rose Maid. This beautiful new playhouse is no doubt the most modern up-to-date theater in this section of the State and will be under the management of C. L. Robinson.

Elliot S. Foreman, a former Albany boy, was here this week in advance of Werba and Luescher's Rose Maid co. Mr. Foreman at one time was treasurer of the Empire Theater.

G. W. HERRICK.

HARTFORD

The Blue Bird has been playing to large audiences at Parsons's this week, April 24. While this dream-poem-play does not elicit much applause, it is enthralling every audience because of its imaginative beauty. The original New York production is put on as much as possible, and the accompanying light effects are splendid. Buford Hampden as the boy Tyltyl, and Editha Kelly, playing his sister, charm everyone.

At Poli's, Jesse Lasky's production, The Trained Nurses, heads a good bill and is meeting with great favor.

Colt's Armory Band, directed by Scott Snow, is the headliner at the Hartford all this week. The management has provided special scenery, and to give the production still more of a local flavor a composition by the leader of the Hartford Theater Orchestra is one of the pieces played.

Miss Butler, who plays the part of the Fairy in The Blue Bird, spoke before the Drama League of Hartford at the Parsons Tuesday afternoon. She declared that "Divine truth" rather than happiness was typified by the Blue Bird, and that persons enjoyed the play just so far as their imaginations allowed them to.

Professor Cheney also spoke. He considered Maeterlinck from the French point of view and gave him credit for effecting a revolution in French literature.

LAWRENCE SHEPARD.

ST. LOUIS

The Chicago Grand Opera co. played to packed houses at the Odeon Theater April 16-19. Madame Tetrazzini, Olive Fremstad, Clarence Whitehall, and Charles Dalmores were among the principals.

Hanky Panky proved a good drawing card at the Shubert April 20-26. Among those who deserve special mention are: Florence Moore, Harry Cooper, and May Rogers. Clay Smith, of this city, played the juvenile lead, succeeding Carter De Haven, and gave very good account of himself.

The Follies of 1912 did well at the Olympic April 20-26. The show was pronounced the most resourceful Ziegfeld has ever assembled. Bernard Granville, Charles Judels, Harry Watson, Elizabeth Brice, and Edith Kelly were well liked.

Helene Hamilton as Sis Hopkins gave a very satisfactory account of herself at the American Theater April 20-26. David De Wolf scored as Obadiah.

Catherine Countiss and a very good co. proved a good headliner at the Columbia April 20-26.

Joe Sullivan and the Gay Girls of Gotham had a prosperous week at the Standard April 20-26. Watson's Beef Trust April 27-May 3.

Clark's Runaway Girls held the boards at the Gayety April 20-26. Al. Reeves April 27-May 3.

VIVIAN S. WATKINS.

JERSEY CITY

Charlotte Walker and her excellent co. in The Trail of the Lonesome Pine, delighted large audiences at the Majestic April 21-26, and the engagement was one of the best of the present season. Mrs. Leslie Carter in repertoire April 28-3.

Queen of the Secret Service was the play at the Academy of Music by the Academy Stock co. April 21-26, to crowded houses. Mary Louise Malloy as the Queen is a real hussy, and what the bad 'uns try to do in four acts is a caution. Careful attention is paid to the productions at this popular house, and with the aid of good actors it has been a great big, prosperous season. Ben Taggart, Charley Riley, E. D. MacMillan, and Russell Brown are all well cast. The Curse of Drink April 28-3.

Progressive vaudeville at the Orpheum is a winner and the business is immense. The bill offered April 21-26 is made up of Irene La Tour and her dog Zaza, a clever canine; Bert R. Forrest, some monologist; Zinnell and Mitchell, Luola Blaisdell, Martin and West, De Lisle and Vernon and Spellmans' bears. The Royal Arcanum Hospital Bed Fund Association packed the house April 24, when a special performance was given for that organization. Extra numbers were added for the occasion and all the grand officers were present.

The Ten Army Boys and Girls was a clever leading act at the Monticello April 21-26, where business is very good, especially at the night performances. Others on the job are Gordon and Warren, Cook and Oakes, Frank Chapman, and the Bush Brothers.

A Butterfly on the Wheel was the attraction at the Broadway, Bayonne, April 21-26, to big attendance. It is a clever production, and the stock co. shows to the best possible advantage. Irene Timmons is a special engagement for the part of Perry, and she is a fine actress. A cabaret show is given every Monday afternoon and evening. The Third Degree April 28-3.

The Nancy Boyer Stock co. commenced a season at the Bayonne Opera House April 21 and business has been very good. The opening play was When Knighthood Was in Flower, and Miss Boyer and her comnetent co. made a decided hit. A Bachelor's Romance April 24-26. A large repertoire is announced with two plays a week.

The Naughty Widow, a musical comedy, with Kate Elinore and twenty-two in the cast, was the leading number at the Hudson Theater, Union Hill, April 21-26, where business was the capacity. The Howard Brothers had a good musical act, followed by Willard Mack and co., Manning, Moore and O'Rourke, Shine and Mc-Avoy and Warren and Ardisoni.

Buffalo Bill and Pawnee Bill are due here May 12 and Ringling Brothers' Circus comes May 15.

Mary Louise Malloy, leading woman of the Academy Stock co. here, celebrated her birthday April 23 and held a reception on the stage after the matinee. The house was packed. Manager Cary McAdow of the Academy says Miss Malloy is not ashamed of her age, but that he does not know how old she is.

WALTER C. SMITH.

INDIANAPOLIS

The theatrical season is fast nearing its end. English's was the first to close, April 5, followed by the usually early closing of the Park, April 19. Two more attractions close the regular season at the Shubert Murat, which will be followed immediately by a Summer season of stock. This leaves the Colonial (stock) and Keith's, neither of which has announced their closing dates.

Hindle Wakes began a four days' engagement at the Murat April 23 to be followed by William T. Hodge in The Road to Happiness April 28-May 3, the opening night of which has been sold to the Teachers' Federation of Indianapolis.

The Holden Players made a pleasing impression in Forty-five Minutes from Broadway at the Colonial April 21-26. Laura Arnold, of this city, who recently returned from a season on the road with The Third Degree, joined the co. for the remainder of the season, making her first appearance this week. Hello Bill April 28-May 3.

The excellent acting of Robert T. Haines and co. in the interesting sketch, The Coward, was one of the many good things offered at Keith's April 21-26. Another of topline caliber was Julius Tannen, hailing from Indianapolis, who is always a welcome visitor, and who carried off a big share of the honors and applause. Nellie Nichols, always a favorite, scored a big hit. Ralph Smalley, 'cellist; Bert Levy, Gasch Sisters, and the Doolers made up a first-class bill.

Quo Vadis board for the first time here, at the German House April 21 by the Musikverein, was repeated before a second large audience at the Murat April 22, for the benefit of the flood sufferers. Singers from the East were heard in the solo parts.

The fourth season of Summer stock at the Murat will open May 4 in Caught in the Rain, the opening night being sold out to the Shriners. Fred J. Dalley, who had charge of the second season of stock, will manage the co. this season. Farce and comedy of a high grade have been Mr. Dalley's choice for the season's offerings. At the head of the co. are Elsie Herndon Kearns, and Joseph Vanner in the leads; James A. Bliss, comedian; Susanne Willa, ingenue; Raymond Van Sickle, juvenile, and Ernest G. Wards, stage-manager and director. For smaller parts are Emily Callaway, Grace Barton, Philip Lord, and Mizmon McGibney, the latter, of this city.

Frederick Burt, a valued member of the Murat Stock co. Summer of 1911, gave an excellent account of himself in the heavy role in The Coward, which Robert T. Haines presented at Keith's this week.

PEARL KIRKWOOD.

PROVIDENCE, R. I.

The Dramatic Club of the Massachusetts Institute of Technology gave one performance of Money in Sight at the Providence Opera House April 21 to a large and appreciative audience. The Providence Dramatic Club gave one performance of Richelieu April 22 for the benefit of St. Joseph's Tuberculosis Camp. The remainder of the week was given over to a descriptive lecture of "The Undying Story of Captain Scott."

Aborn English Opera co. in Faust and Tales of Hoffman April 28.

The Marionettes was admirably presented by the Empire Stock co. during April 21-26, with Lovell Alice Taylor in the leading role, supported by the regular Empire co. A Man of Honor April 28-May 3.

Pictures of the Panama Canal and The Balkan War were shown in Kinemacolor at the Colonial April 21-26.

The exploits of Wallingford in Get-Rich-Quick fashion were vividly portrayed by the Albee Stock co. at Keith's during the week April 21-26. Berton Churchill has the leading role. Lynne Overmann and Frances Nelson contribute convincing work. The Woman April 28-May 3.

The Social Maids, with George Stone, were at the Westminster April 21-26. Taxi Girls to follow April 28-May 3.

Joseph Byron Totten, stage-manager of the Albee Stock co. at Keith's, will sever his connection with the co. during the week of April 28, whence he will sail for Europe to confer with Reginald Wright Kaufman in regard to the production of a number of plays he has dramatized.

H. F. HYLAND.

BUFFALO

George Arliss in Disraeli played to crowded houses at the Star April 21-26. Co. excellent. The enthusiasm of the audiences most delightful. The Bonstelle Stock co. open their Summer engagement April 28.

At the Teck April 21-26 the Teck Stock co.'s first offering was Sister Beatrice and The Best People. This was a wise selection. The audiences that greeted each performance were large. Edna Baker as Sister Beatrice leaves a strong impression. Julius McVicker's Gerald Bayle was good.

At the Majestic April 21-26, Where the Trail Divides won the patrons of this house. Edith M. Hamilton, the leading woman, gained instant popularity.

The Baldwin-Melville Stock start their Summer engagement April 28.

Shea's, April 21-26: William Burress and co. of thirty in The New Song Birds, headed the bill. Mac Melville and Robert Hilzing displayed their cleverness in Just Married. A Chip of the Old Block, presented by W. H. St. James and co., made a hit. Keller Mack and Frank Orth had some good songs. Signor Travato scored. The others were good.

At the Academy April 21-26: Ed. Winn's Minstrels were the great attraction; capacity houses was the rule.

At the Garden April 21-26: The World of Pleasure drew immense houses. Will Fox and Harry Steward head the co., and are good funmakers. This is the last of the Old Garden Theater.

At the Strand April 21-26, The Prisoner of Zenda portrayed in photo-drama.

At the Lafayette April 21-26, The Monte Carlo Girls in a skit called Honeymoon Inn. Harry Walsh, Billy Inman and Zella Clarton are supported by an attractive chorus. Large audiences.

J. W. BARKER.

SEATTLE

At the Moore Madame Clara Butt and Kennerley Rumford in concert April 14 were given a cordial reception, and the audience was cultivated. Floral tributes were in evidence. And the encores met with a gracious response. The next attraction was Editha's Burglar April 17-19, matinee 19, which opened to a full audience, and continued to play to good business. It was presented by a capable co., and thoroughly enjoyed from beginning to end.

The Concert April 18-19, matinee April 19, at the Metropolitan, amused and entertained audiences averaging good business. Isabel Irving, Madge West, Leo Ditrichstein, and the supporting co., showed their skill and ability to good advantage.

At the Seattle The Ne'er-Do-Well April 14-26, matinees April 17-20, was presented in a creditable manner before houses averaging good business.

At the Pantages, Empress, and Orpheum vaudeville 13-19.

At the Clemmer, Alhambra, Melbourne, and Grand motion pictures and vaudeville April 13-19.

Preliminary work in connection with the Potlatch to be held in this city next July is progressing in a satisfactory manner.

BENJAMIN F. MESSERVEY.

COLUMBUS, OHIO

Blanche Bates returned to the Hartman Theater April 18, 19, in her newest play, The Witness for the Defense. Miss Bates's role of Stella Ballentyne affords her some excellent opportunities for strong work, which she carried off admirably. A very good supporting co. included Frank Kemble-Cooper, Gaston Mervale, Ernest Stallard, Frank Elliott, Arthur Lewis, Frederick Powell, and Evelyn Carrington. The play has been given a nice mounting by Charles Frohman. The Woman April 28-30. Chicago Grand Opera co. in Lucia April 30.

The Bubbler Stock co., headed by Henry Bubbler and Dorothy Shoemaker, open a Summer stock season at the Hartman April 28 in Nobody's Widow.

L. G. LAYNE.

RICHMOND, VA.

Valeska Suratt in The Kiss Waltz at the Academy of Music April 18, 19. Performances and business only fair. Bought and Paid For April 21, 22; pleased to fair business but deserved better. The Garden of Allah April 24-26.

The Confession Lew at the Bijou pleased fair business April 21-26. George Sidney in Busy Izzy April 28-May 3.

Heim Children, Kluting's Animals, G. Herbert Mitchell, Wenzer and Palmer, Vernetta Clarke Trio, and pictures to capacity at the Colonial April 21-26.

The Pinafore Kiddies at the Empire April 21-26.

Valeska Suratt in The Kiss Waltz closed here.

W. G. BEAR.

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CALIFORNIA TO PROTECT STAGE

Law Compelling Booking Agents to Be Bonded and Vaudeville Contracts in Equitable Form Drawn by Commissioner of Labor

Senate bill No. 1413 has passed both houses of the California Legislature and is now awaiting Governor Johnson's signature, in which case it becomes the law within sixty days. The Governor's signature is practically assured.

This on its face means little to the reader, but should it become a law it will mean much to players in every branch of the theatrical profession, who will enjoy unusual protection under its aegis with the beginning of next season.

One of the proposed law's most important provisions is that regarding booking agents, whom it will force to give adequate surety bonds for amounts that are graduated according to the size of cities operated in and approved by the Commissioner of Labor. It applies as well to managers and impresarios of traveling companies, since it will eliminate the oft happening of collapse which leaves companies stranded. This law enables members of such organizations to fall back on this bond for back salary claims.

Decoy notices or newspaper advertisements of a fraudulent character are under the classification of misdemeanor and are accordingly punishable offenses. Minors under age, of either sex, cannot be lawfully booked into any amusement place where intoxicants are sold, which means that they will be excluded from cabaret work.

Applicants for agency licenses and booking permits must file a statement setting forth how long they have been in the show business and whether or not they have failed to pay salaries or have left companies stranded within the last five years. This applies as well to managers booking direct. Number of performances to be given during term of engagement, character of the entertainment, and which of the parties to the agreement shall defray transportation costs en route must be distinctly set forth in vaudeville contracts. The form of engagement contracts must be first approved by the Commissioner of Labor, and it is understood the latter official proposes to have drafted a thoroughly equitable form of agreement incorporating the best points of the Illinois State contract and with other added provisions to make it conform in every particular with the proposed new agency law.

POPULAR ACTRESS DIES

Ruth Gale, Leading Lady, Succumbs to Peritonitis Out West

HARVARD, ILL., April 26 (*Special*).—Ruth Gale, popularly known as the most talented lady of the Northwest, died Friday morning, April 25, at the Cottage Hospital, Harvard, Ill., from an acute attack of peritonitis. Miss Gale, who was twenty-six years of age, was born June 15, 1886, at Dixon, Ill., and had spent her whole life in the theatrical profession. Her childhood days were spent in St. Louis, Mo., where every company, large or small, who used a child in the cast called upon little Ruth Gale.

At the age of sixteen she became known as one of the most charming soubrettes playing in stock, and, as she advanced into womanhood, was universally recognized as a leading woman of exceptional ability. This past season, while appearing for a ten weeks' stock engagement at Superior, Wis., she gained the reputation of being the most popular emotional leading woman that has ever played Superior. For the past three years Miss Gale has been leading woman for the Sherman Kelly Stock company, and together with Mr. Kelly shared the honors of his valuable organization.

Miss Gale is survived by an invalid mother, who on account of her weakened condition was unable to be with her daughter at the last moments.

DEATH NOTICES

MARY WALLACE, who had been in Alice Kauser's office for nearly fifteen years, died on April 17. She has been ailing since the Autumn, and at the beginning of February Dr. Evan Evans was called in and diagnosed her case as "leukemia." Miss Wallace was in her thirty-second year. The interment took place in Calvary, Saturday, April 19.

CLIFFORD GORDON, well-known vaudeville actor, author of several plays and member of a number of actors' associations and clubs, died suddenly in his hotel rooms at Chicago, April 21. An overdose of headache tablets is thought to have caused the death, which was discovered when Gordon failed to respond to a call he had requested. His home was in New York.

JOHN J. BROSS, sixty-one, band and orchestra leader, died suddenly at his home in Jersey City April 18. He was born at Birkenhead, England, and was educated for a civil engineer, but abandoned that profession to become a musician. His wife, two daughters and a son survive him.

THOMAS W. MULLALY, one of the most widely known theatrical managers of Texas, died April 7 after an illness of ten days, at Altadena, Cal. His widow and brother Charles B. Mullaly, were at the bedside when the end came. With his brother, Mr. Mullaly owned and managed the Carter-Mullaly Transfer Company of San Antonio. He was at one time the manager of the Grand Opera House. After the Ball, with "Bob" Graham as star. The Tar and Tartar, and Charles E. Blaney's The Summer Blizzard. In recent years he managed the Majestic Vaudeville Theater at Fort Worth, which city has been his home for the past six years. He was a Shriner, Elk and K. of P.

SETH CHAMBERLAIN BENNETT, for many years a well-known vocal instructor, died April 14 of apoplexy at Long Branch, N. J. Mr. Bennett, who was sixty-eight years old, was the organiser of a company of juvenile singers of opera a generation ago. He is survived by his wife, three sons and one daughter.

LANDLORD LUKE J. MINAHAN of the Hotel Wendell, Pittsfield, Mass., died April 17. He was a stockholder in the Colonial Theater of Pittsfield and a member of the Lambs Club of New York city.

FRED E. HANSELL, aged fifty-four, a widely known whistler and for twenty years an entertainer on the vaudeville stage in all parts of the country, died April 2 at the home of Mr. and Mrs. William V. Hurd, 28 Lilley Avenue, Brockton, Mass. He is survived by his wife and six children.

DANIEL J. BERNSTEIN, for many years associated with Daniel Frohman in theatrical enterprises, and for the past twelve years proprietor of a boarding house at 240 West Fifty-second Street, New York, frequented by many theatrical people, died there April 22 in his sixty-second year.

ROBERT BUSCHEL, who for forty-six years was the flute player in the Olympic Theater, St. Louis, during which time he never missed a rehearsal or a performance, died at his home in St. Louis on April 20, at the age of sixty-three. He was a native of Germany.

ANNE STUART, who in private life was Mrs. Robert Fitzgerald, died March 24 at Springfield, Ill. She is survived by her husband and two small sons. She was formerly a member of the profession, having appeared last in The Sign of the Cross. The interment took place in St. Agnes's Cemetery, Albany, N. Y.

LOUIS KATZ, who was once manager of the Grand Street Theater and the Court Street Theater, Brooklyn, died April 25 at his home, 427 Fort Washington Avenue, Brooklyn.

EMMA FARRELL, known on the stage as Emma Moore, of the Moore Sisters, died April 27 at her home, 6 Hamilton Avenue, Brooklyn.

CHARLES L. VAN BAAR, forty-three years old, a noted musical director, died at his home, 102 West Fifty-seventh Street, April 27. He was the composer of the Yale Two-Step, Apple Blossoms, The Alumni, and many other compositions.

MANAGER WED SECRETLY

William Harris Admits Having Married Florence Quayle

Rumors that William Harris, dean of theater managers, was married to Florence Quayle, a young actress, some four weeks ago, were finally made known by a person in close relation to the bridegroom several days ago. The facts had been carefully guarded from public knowledge, and when they leaked out they created uncommon interest in theatrical circles.

When Mr. Harris was seen about the interesting event at his Flushing home he was rather hesitating at first, but finally acknowledged that it was true.

Mr. Harris, after a long career of unusual activity, some years ago withdrew into the background, and but for counsel with his son, the late Henry B. Harris, who was lost in the *Titanic* disaster a year ago, and who had taken over the responsibilities of the big interests his father had created, was rarely ever seen on Broadway. The misfortune which befell the family has compelled Mr. Harris to resume his duties, and he is now again active in a field which has so long and favorably known him as one of the most successful and important factors.

"ANGELS IN ART"

An interesting series of tableaux copied from pictures by old masters, Angels in Art, was given last Friday and Saturday evenings and Saturday afternoon at the Little Theater. Society girls and women posed, and the proceeds of the performances went to the Chrystie Street House for Boys. Fifteen poses were given in all. Martin's "Angel of the Annunciation" (Mrs. Arnold Furst) and Da Forli's "Angels Making Music" (Marjorie Lamond, Frances Henry, and Dorothy Morrison) were perhaps the most notable pictures.

GETTING LUNA PARK READY

Luna Park is the scene of greatest activities these days. Everything is life and bustle, and in a short time what is now crude and perplexing to the eye will have been metamorphosed into fairyland—the perfection of form and color. Ten cents admission and one cent each for the novel and bewildering attractions will help you to pass some happy hours in the breeze-swept atmosphere of Coney Island. And don't forget the children, whose delight will mean more to you than your own enjoyment. At any rate, it will increase it out of all proportion to the investment.

This year's Luna Park promises to be the epitome of its predecessors.

CONVICT SHIP "SUCCESS"

Thousands of visitors on Saturday and Sunday inspected the English convict ship, the *Success*, now lying in the North River. The ship is 123 years old and for many years was the commodore's ship of the felon fleet, known as "the Hell of the Ocean," in which England shipped her convicts to the number of 137,000 to Australia. All the cells and the instruments of torture employed on the vessel are intact, gruesome relics of a barbarous past. Famous criminals and Captain Price, the commander, are shown in wax. The ship crossed the Atlantic under her own sails in ninety-three days. She was originally built in 1790 for the East Indian trade, and afterwards sold to the British Government.

In Memoriam

In sad but loving memory of my dear mother
MRS. MOSES HALE EMERY
who entered into rest
April 26, 1913
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NOTICE OF REMOVAL

The Society of the Alumni, (Founded 1881)
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LEADING MAN

At Liberty for Summer Stock Late with "Kismet"

GABY DESLYS SAILS

Last Saturday evening Gaby Deslys closed her engagement with The Honeymoon Express at the Winter Garden and sailed early this week for Paris, France. A brief review of the "Spring edition" of The Honeymoon Express, with new and added principals and songs, will be found on "The First-Nighter" page of this issue. No reason has been advanced for Gaby's sudden departure, and it is doubtful if she will return to America next season in a new revue.

STOCK NOTES

The Malley-Denison company, at the Savoy Theater, Fall River, played to S. R. O., last week, in Mrs. Wiggs of the Cabbage Patch. Gus Forbes, the popular leading man of the company, gave a remarkable character performance of William Hodge's old part of Stubbins, and was well supported by Caroline Elberts, Evelyn Watson, Norman Wendell, Allan St. John, and the other favorites of the company. This week, A Butterfly on the Wheel.

Edward Renton, general manager of the Poli theaters, has released W. C. Masson, of the Keith New York theaters, from the Poli company at Hartford, Conn., where Mr. Masson has been director for the past three summers, to enable Mr. Masson to continue with the Keith people at the Bushwick Theater, Brooklyn, during the Summer months. Mr. Masson has had to refuse offers for the Summer from Minneapolis, Buffalo, Springfield and other cities.

Edna Earl Andrews returned to the Warburton, Yonkers, last week, after her serious accident, and opened as Odette in The Lily. Miss Andrews was compelled to make a speech, and received many bouquets. In her support, Lois Burnett gave the best performance as Christine. Claude Payton, Eugene Frasier, Edward J. Farrell and Charlotte Wade Daniels were worthy of praise. The Parish Priest this week.

Susanne Jackson, of the Louise Coleman Players, at Rochester, N. Y., was taken to the hospital for operation for appendicitis last week, and Madeline Delmar, ingenue, got up in the lead in Because She Loved Him So in twenty-four hours, and will continue the leads until Miss Jackson's recovery. William Jeffrey, the leading man, deserves credit for the excellent support he gave Miss Delmar.

DATES AHEAD

Received too late for classification.

BARNUM AND BAILEY'S CIRCUS: Reading, Pa., May 2.
BUTLER, RICHARD, STOCK (A. G. Delamater): Columbus, O., April 28—indefinite.
CHILD, THE (Harrison Grey Fiske): Boston, Mass., May 7—indefinite.
ELTINGE, JULIAN (A. H. Woods): New York city May 5-10.
EVANS'S GEORGE HONEY BOY MINSTRELS: Boston, Mass., May 5-10.
EVERYWOMAN (Henry W. Savage): Omaha, Neb., 4-10, Denver, Colo., 12-24.
FAVERSHAM, WILLIAM (Leonard J. Gallagher): Brooklyn, N. Y., May 5-10.
GOVERNOR'S LADY (Belasco and Elliott): New York city May 5-10.
HAYES, LUCY, ASSOCIATE PLAYERS: Bancroft, Neb., 1-3, Wakefield 5, Laurel 6, 7, Randolph 8-10.
HINDLE WAKES (William A. Brady): Montreal, P. Q., Can., 5-10.
HODGE, WILLIAM (Lee Shubert): Detroit, Mich., May 5-10.
LITTLE BOY BLUE (Henry W. Savage): London, Ont., Can., 5, Hamilton 6, 7, Kingston 8, Ottawa 9, 10, Montreal, P. Q., 12-17.
LOUISIANA LOU: Boston, Mass., May 5-31.
MACDONALD, CHRISTIE (Werba and Luescher): Boston, Mass., May 5-24.
MANHATTAN PLAYERS: Rochester, N. Y., May 5—indefinite.
MERRY WIDOW (Henry W. Savage): Vancouver, B. C., Can., May 1-3, Calgary, Alb., 5-7, Edmonton 8-10, Saskatoon, Sask., 12, 13, Regina 14, Winnipeg, Man., 12-17.
101 RANCH REAL WILD WEST CIRCUS: Washington, D. C., May 5, 6.
OUR WIVES (Joseph M. Gaites): Detroit, Mich., 5-10.
PASSING SHOW OF 1912 (Messrs. Shubert): Philadelphia, Pa., May 5-31.
PRINCE OF PILSEN (Henry W. Savage): Regina, Sask., Can., May 1, 2, Brandon, Man., 3, Winnipeg 8-10, Minneapolis, Minn., 12-17.
ROBIN HOOD (Daniel V. Arthur): Springfield, Mass., May 9, 10.
ROBSON, MAY (L. S. Sire): Toronto, Can., 5-10.
SMART SET (S. H. Dudley): Boston, Mass., 26-May 3.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Boston, Mass., May 12-31.
WORTHAM AND ALLEN SHOWS: Decatur, Ill., 5-10.
ZIEGFELD FOLLIES (Florenz Ziegfeld): Washington, D. C., 12-17.

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IN MEMORY OF WAGNER

German Singing Societies, with Schumann-Heinck, in Grand Concert

The United Singing Societies of New York commemorated the centennial of Richard Wagner in a grand concert at the Hippodrome, this city, on Sunday night, April 27. Madame Schumann-Heink was the soloist and the Philharmonic Orchestra assisted the chorus of one thousand voices. Dr. Emanuel Baruch delivered an oral tribute to the great German master, of whom a heroic bust was placed in front of the orchestra pit with the great body of singers as a background.

The concert was given for the benefit of the German Teachers' Seminary in Milwaukee.

ACCIDENT TO MISS WILLIAMS

Owing to an elevator accident, Josephine Williams, late of Brady and Bartholomae's Little Miss Brown company, is confined to her room at the Hotel Gerard, this city, in a plaster cast.

"FOR THE PEACE OF MY SOUL"

A cablegram from Paris states that Isadora Duncan wrote to the police asking for the release of Marveraud, the chauffeur who was in charge of the motor car in which her children were drowned. The letter contained the sentence, "It is for the peace of my soul." The man was released by the magistrate in compliance with Miss Duncan's appeal.

AMUSEMENTS *the* COUNTRY OVER

ALABAMA.

BIRMINGHAM.—JEFFERSON: Dark 22. Season closed.—BIJOU: Week of 21 Charles Grapewin in Between Showers to splendid business; matinee performance. This house will probably be dark next week. It may close down for a renovation, and then open later with Summer season attractions. — MAJESTIC: Week of 21 A Knight for a Day. Week of 28 house returned to vaudeville, but no definite announcement how long this regime will be continued. The house has been playing to capacity ever since it was built, about six years ago. —ORPHEUM: Dark, with no announcement as yet as to what date it will open for the Summer season.—AMUSE-U: Week of 21: Knight and Ransom, the Marvelous Bernards, George Sisters, motion pictures; pleasing large audiences. —BIJOU: Week of 21-26 the Empire Musical Comedy Co. The Nat Reiss Carnival Co. opened at East Park 21, for week under the auspices of the Shriners for Potlatch week to immense business. This segregation is well known here, having furnished the main amusement features at the Alabama State Fair last Fall. The Harms Musical Comedy co., which was organized here recently, left 20 for Dublin, Ga., to open up at the Palace. After a week's engagement at this place, they go to Chattanooga for a twelve weeks' stay. The roster includes Billy Landis, business-manager; Jack Russell, May Seavey, Morette Sisters, Mrs. F. F. Harms, and chorus.

SELMA. — ACADEMY OF MUSIC: Dark week ending 19. Season closed.

ARKANSAS.

HOT SPRINGS.—LYRIC: North Brothers Dramatic co. in The Poor Rich and Salomy Jane 21-26.—PRINCESS: Vaudeville and pictures; enjoying good business.

LITTLE ROCK.—KEMPNER: Paul Gilmore in The Havoc 21; clever performance, to good business. Season closed.

CALIFORNIA.

OAKLAND. — MACDONOUGH: The Merry Widow 14-16; enjoyable as of yore; every performance S. R. O. Kolb and Dill in In Dutch 17-19; good co., to satisfactory house.—LIBERTY: Bishop's Players in Are You a Mason? 14-20; capacity houses. Vaudeville at the Columbia and Orpheum. Franklyn Underwood and Frances Blossom in return engagement at the Liberty 21 in Her Husband's Wife. La Monaca's Band and Carver's Diving Horses to immense crowds at Idora Park. Oakland's favorite out-of-door resort.

MODESTO. — MODESTO: Chauncey Olcott 22.—ISIS: Vaudeville and pictures; fair bill and business. Dick Wilber co. in Princess of Patches. —STAR and DREAMLAND: Moving pictures. Manager Martin, of the Modesto, secured as an extra attraction moving pictures of Modesto taken from an aeroplane piloted by Roy Francis to record-breaking audiences at advanced prices.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: The Mikado, by Colorado Springs Musical Club, 25, 26. Raymond Hitchcock in The Red Widow 28.—BURNS: David Bispham 18 pleased good business. Dark 21.—EMPRESS: S. and C. pleased good business.

CONNECTICUT.

NORWICH.—DAVIS: Good bill week 21 to large audiences. The feature act was The Parisian Statuary; three other good acts and pictures.—AUDITORIUM: First showing of Kinemacolor Pictures, which will be shown regularly every week.—BREED: Good pictures and illustrated songs; excellent business at both houses.

WILLIMANTIC. — LOOMER: Ethel May Shorey co. pleased small audience ending 19.—POLI'S VAUDEVILLE: Five good acts to good patronage 23. Bunty Pulls the Strings 25. Murdock Brothers 28-30.

FLORIDA.

JACKSONVILLE. — DUVAL: The Honeymoon Trail 13-19 pleased fair business.—ORPHEUM: Saracina's Band, Rossow Midgets, Gedmin, Sol Berns, and the Grace Sisters 13-19; good bill and business.—OSTRICH FARM: Louise Buckley, Harry Hamilton, Fred Elmore, Schaller Brothers, and Captain Sorebo 13-19; good attendance. Adrianne Arthur, a member of The Red Rose co. who was left here the first week in April on account of sickness, will not rejoin the co. again this season. Her condition is much improved.

GEORGIA.

MACON.—GRAND: Vaudeville 13-19. Five Lunatics, Billy Halligan and Dame Byron, Phil Walsh, the Branchards, Earl Flynn and the Irish Beauty, Alberta and Wolkan; good bills. —PALACE: Sammy Stein, comedy; clever; good pictures and music.—MAJESTIC: Nemo and Nemo, Fox and Fox, the Carolina Trio, Texas Rangers, and vaudeville week 14-19.—LYRIC: Good pictures; no more vaudeville.

ATHENS.—COLONIAL: The Red Rose 15 pleased good audience. The John Lawrence Players in stock productions continue to draw, and are pleasing the public. Engagement will continue indefinitely.

IDAHO.

BOISE.—PINNEY: House dark 14-19. Paul Rainey's Picture Hunt 24-26. Sweet Lavender, amateur production, auspices of the Columbian Club, 29, 30.

ILLINOIS.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by Edith West and Denton, Burton Sisters in The Old Maid from Arkansas, Ben Cook, Marielle, the ventriloquist; Crossman's Banjo Fiends, and Honeyboy Minstrels; good co.; good houses 21-24.—LYRIC: Moving pictures; excellent films, to capacity houses 20, 21.—EARL: Pictures and incidental vaudeville, Cordell Stock co., and Mitchell Stock co.; fair cos. and overflowing houses.—ODEON: Pictures to packed houses.—HOME: Pictures to fair houses 20, 21.

AURORA.—GRAND: Henry Kohler in Our Wives 23. Bunty Pulls the Strings 25. Mrs. Fiske in The High Road 29; closing the season 12.—FOX (vaudeville): The District Leader (tabloid) 14-16. Six Abdallah Boys, Thomas Potter Dunn, Lowe and Demarlo, Bert and Bessie Draper, Walter McCullough and co. in Conscience 17-20. Paid in Full (tabloid) 21-23; capacity business. A Stubborn Cinderella (tabloid) to follow.

URBANA.—ILLINOIS: Prodigal Prince, two nights and matinee, by the Students' Union of the University of Illinois, pleased three large houses. Entire work upon the production, writing of the play, and the musical scores, coaching and staging were done by students of the university. A large amount of amateur talent was revealed. The Confession 19, matinee and night; light business. Bought and Paid For 24.

ELGIN. — GRAND: A Stubborn Cinderella 21-23 pleased good business at every performance. Sherman Stock co. 24 in a Bishop's Carriage 24-27. The Lyric has been closed, and Manager Meehan has leased the house for business purposes for one year. Lawrenceville, Ill., wants some enterprising theatrical manager to install a combination house. The town is prosperous. It has no regular opera house, and only two picture houses with no vaudeville.

DANVILLE. — COLISEUM: Monte Carlo Girls 18 pleased fair house. White Sister 19 pleased good house.—LYRIC: District Leader 17-19 pleased excellent business. The controversy between Harvey Day and J. O. Gunnell, owners of Coliseum, has been settled by mutual agreement. J. O. Gunnell becomes sole owner. E. R. Mires succeeds Mr. Day as manager. Policy of house will remain same for present.

QUINCY.—EMPIRE: The St. Louis German Theater co. in Herr Doktor 16 pleased good house. Bought and Paid For 17; good business and satisfaction; strong co. and production. The Gallopers 19 (local); creditable amateur performance; big house. The Bowman-Martin Stock co. 20-24 opened in The Maid and the Minister to good business and satisfaction.

DIXON.—OPERA: Flora De Voss co. in The Shepherd's Call 20 pleased good business; first-class vaudeville and pleasing motion pictures to good business 16-19. — FAMILY: First-class vaudeville and pleasing motion pictures to good business 14-20.—PRINCESS: Excellent motion pictures to good business 14-20.

BLOOMINGTON. — CHATTERTON: Monte Carlo Girls 16, 17 pleased good business. The Confession 18; good co., to poor business.

DECATUR.—POWERS: The Man of Her Choice 20-22 pleased good houses.

STREATOR.—PLUMB: The Military Maid 20 pleased very large business.

PRINCETON.—APOLLO: De Armond Sisters Stock co. May 2-7.

INDIANA.

GOSHEN. — JEFFERSON: Al. G. Field's Minstrels 24. The Trail of the Lonesome Pine 29. James Polesnes, manager of the Irwin Opera House here, is a patient in Bucknell Hospital, where he was operated on for appendicitis. Graham Earle, member of the co. supporting Adelaide Thurston, renewed acquaintance with many old friends here. Twenty-five years ago Mr. Earle started bringing his repertoire co. to this city.

CRAWFORDSVILLE. — MUSIC HALL: John W. Vogel's Minstrels 22 canceled on account of floods. Monte Carlo Girls 23.—JOY: Photoplays 14-19 pleased packed houses.—THEATORIUM: Moving pictures 14-19; excellent programme and fine houses. Manager White has announced that the Princess will open about the first of next month. Moving pictures and vaudeville will be given during the Summer.

SOUTH BEND.—OLIVER: An American Citizen 19 (local talent); two performances, to good business.—AUDITORIUM: Nazimova in Bella Donna 16 delighted good audience. Adelaide Thurston in The Love Affair 19, 20; disappointed three small houses. Sheehan English Opera co. in Il Trovatore 23. Our Wives 25. Al. G. Field's Minstrels 26. The Trail of the Lonesome Pine 27.

MUNCIE. — WYSOR GRAND: Matinee and night, 15, 19, U. T. C.; pleased four good houses. Howe's Moving Pictures 24. Vogel's Minstrels 26. Bunty Pulls the Strings 30.—STAR: The Great Colvins, hypnotist; Rube Strickland, Esme Gordon, Bunice Houard and Jack White, and the Newmans.

HAMMOND.—HAMMOND: The Great Raymond 19, 20 proved the best individual entertainer of this season; fair business. —ORPHEUM: The Mozarts 17-19. The Bell Hop 20-23; pleasing to good business.

ANGOLA. — CROXTON OPERA HOUSE: Baker Brothers Indian Opera co. 18 pleased a packed house. Henry Kolker in Our Wives 26. White Sister 30.

ROCHESTER. — ACADEMY OF MUSIC: Cornell-Price Players 21-26. — KAE-GEE: Vaudeville; excellent business.—STAR: Oliver Twist and feature films; fair business.

MICHIGAN CITY.—ORPHEUM: Alvarado Players opened six nights 20 with The Minister and the Maid; good houses. Henry Kolker in Our Wives 24. Pink Widow 27.

ANGOLA.—CROXTON OPERA HOUSE: Henry Kolker in Our Wives 26.

IOWA.

FORT DODGE.—PRINCESS: Jess Mardo and Belle Hunter, Young and Gilmore, Five Musical Lands, Max and Cameron, Black Brothers, and Bruce Richardson and co. 14-19; capacity all week. High School Graduating Class of 1913 will give Midsummer Night's Dream as their closing exercises. A tent will be erected in Oleon's Park for the production May 30. After June 1 the Princess will discontinue vaudeville and will go into pictures entirely until Sept. 1.

WATERLOO. — WATERLOO: Bunty Pulls the Strings 23. Bates of the U. S. A. 24. The Girl from Rector's 25.—MAJESTIC: The Girl Question (tabloid) 16-20 pleased big business.

OSKALOOSA.—MASONIC OPERA HOUSE: The Virginian 27. Gowell Stock co. 28-May 4. The Barnhouse Symphony Orchestra 7. The Missouri Girl 18.

CHARLES CITY.—HILDRETH OPERA HOUSE: Hugo Koch in Bates of the U. S. A. 30.

GRINNELL.—COLONIAL: Al. Gorrell Stock co. in repertoire 14-19; fair attractions, to good audiences.

KANSAS.

TOPEKA.—GRAND: Raymond Hitchcock in The Red Widow 19; excellent performance; fair house.—MAJESTIC: Emma Bunting Stock co. closes engagement in this city 21-26, with offering of The Princess of Patches. Miss Bunting, during her short stay in this city, has been very popular, and her departure will be regretted.

COLUMBUS.—McGHIE'S: Dark 22.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Dark 22.

MAINE.

PORTLAND. — NEW PORTLAND: Vaudeville and photoplay; an excellent bill playing to big business; Luttringer, Lucas and co. heading the bill in a very clever sketch. The Girl of the West, Bicknell and Gibney, Lee Cook in a novelty act, Margaret Clayton, a very clever singer and talking cartoonist, and Allen and Francis in songs and dances complete the vaudeville bill. Pictures up to usual high standard. —B. F. KEITH'S HIPPODROME: Vaudeville and talking pictures; fine bill; pleasing excellent business. Bill: The Five Armands in spectacular musical novelty; A Night in Naples; Mullen and Coogan, Roy La Pearl (the blacksmith who put the tone in baritone), Whittier and Crossan, Emilie Sisters, and Du Callon. The Edison Kinetophone continues to please.—JEFFERSON: Permanent Stock co. pleasing capacity business in Mrs. Dane's Defence.—GREELEY'S: Vaudeville and pictures; good business.—NICKEL: Photoplays; big business. —CASCO: Fair business; photoplays. Manager J. E. McConville, of the New Portland, has adopted a new policy at his house, presenting five vaudeville acts and three pictures; changed Mondays and Thursdays. The house is playing to capacity business at all performances. At B. F. Keith's Hippodrome the week May 5 James H. Hackett will be seen in his celebrated dual role in The Prisoner of Zenda.

BATH.—DREAMLAND: Vali and Vali, Larkin and Evelyn, and photoplays 14-19; good, to large houses. The County Sheriff 19; good co., to large house. Dacy and Chace, Kennedy and Farnsworth, and photoplays 21-26. Burt and Burt Co., of Washington, D. C., have leased the Columbia to run as a moving picture house. Later it is the intention of the new management to run high-class vaudeville attractions.

BRUNSWICK. — CUMBERLAND: Marie Lauro and photoplays 14-19; excellent, to big business. Marie Lauro, Gyngina, and photoplays 21-26.—PASTIME: Lillian Carter, John Donovan, and photoplays 14-19; good business. Frank Clayton and photoplays 21-26.—TOWN HALL: Ingomar 25.

AUGUSTA.—OPERA HOUSE: The Country Boy 17 pleased well-filled house.

MARYLAND.

CUMBERLAND. — MARYLAND: Black Patti 18 pleased fair-sized house. The Spring Maid 19 (matinee and night); excellent co.; business very fair; gave entire satisfaction; Gene Lanska and J. H. Goldsworthy headed the co. Arthur Chatterton and his co. began an indefinite engagement 21, presenting for the first week The Man from Home; co. is a well-selected one; headed by Rita Knight. The Lion and the Mouse followed week 28. In preparation Get-Rich-Quick Wallingford.

ANNAPOLIS.—COLONIAL: Motion pictures to good business week 21.—LYRIC: Motion pictures and Billy W. Johnson to excellent business.—PALACE: Interesting pictures to good business. Merry Burlesquers 28.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Mallay-Denison Players presented week 21-26 Mrs. Wiggs of the Cabbage Patch, with several new members in the co. Carolyn Elberts gave a delightful performance of Miss Lucy; Roberts Bellinger, Petra Folkman, Betty Dainty, and Carrie Kaufer were new in the cast. A big hit was scored by Minnie Millar, who was seen in her original part of Miss Hazy. Evelyn Watson, who has become a great favorite in a short time, made an ideal Lovey Mary. Fine production under the direction of Frank E. Lamb. John Williams, and Phil J. Dillon deserve credit; large attendance. A Butterfly on the Wheel 28-May 3. —ACADEMY: James K. Hackett and a special co. in the four-part photoplay, The Prisoner of Zenda, was the bill feature of a strong bill 21-23 to S. R. O. The Wowsm co., Patsy Doyle, Donahue and Stewart, and the Monarch Comedy Four pleased.—PREMIER: Business good; excellent line of photoplays to large attendance. —PALACE: Moving pictures business continues good; attractions being up to the average.—BIJOU: This theater now under management of George F. Hill will present the Rhoedy brand of vaudeville. Bill 21-23: Eric Allen Delmaine co., Brown and Williams, and Al. Edwards to excellent attendance. Manager W. F. Mason arrived home from his road tour 17. George F. Hill, late of Madame X co., has been appointed manager of the Bijou in this city. It is with regret that we announce the departure of Frank E. Lamb, stage director of the Mallay-Denison co., who will close his engagement with the co. 26. E. M. Goodhue, who has been manager of the Bijou since the reopening, resigned as manager 17.

LOWELL.—OPERA HOUSE: The Country Boy 15; fine show; big houses. The Rose Maid 19; very pretty musical comedy; house well filled. Frisco Sal 25, 26. Boston Opera Stars 29. — PLAYHOUSE: Drama Players in The Witching Hour; first-class show; well presented; big houses. — MERRIMACK SQUARE: The Temple Players in Beside the Bonnie Banks of Loch Lomond. Grace Young and co. in A Man's Honor. Jack Farrell, Finlay and Burke; fine bill; large audiences.—KEITH'S: Fields and Lewis, Bob Pressler and Chesley Sisters, Knickerbocker Four, Seven Frolicsome Lads and Lasses, Ferris-Bedell co., Frank and Edythe Kennedy, Francis Wood; good show; packed houses. This week (24) closes the present engagement of the Drama Players at the Playhouse, and every one hopes to see them back here another season. The regular vaudeville season at the Merrimack Square also closes on Saturday night, but next week will be presented the first of a series of high-grade dramas, the first offering being the famous Madame X.

NORTHAMPTON. — ACADEMY: Northampton Players week 21 (excluding 20) in Her Husband's Wife; well balanced and pleasing. Montcalm Club minstrels 22 (local attraction) to a full house. Beau Brummell was given by Smith College students of Dramatics Division A in Students' Building 19, with much appreciation and considerable success in bringing out the comedy and character values. Those taking part were: Misses Douglas, Barnes, Gladis, Stock, Ryan, Caldwell, Brodie, Chamberlain, Bell, Burns, Blenkiron, Ball, Cushman, Clapp, Babcock, Balcom, Boyer, Clement, Belcher, and Chase. In a recent lecture in a general civic course on "The Amusements of the City," the Rev. Dr. Henry G. Smith, of Northampton, emphasized the special responsibility that the city has with regard to the character of its theater entertainments. He spoke strongly of the educational value of moving pictures and, as a result of personal investigation, found the local theaters of this sort of high class.

HAVERHILL.—COLONIAL: Vaudeville 17-23.—ORPHEUM: The Mayer Stock co. presenting Belasco's The Wife 14-19; continued to draw well the balance of the week. For Sunday a special bill of Trust films from the Lubin, Edison, and Pathe studios 20. For the week 21-26, William Vaughan Moody's great success, The Great Divide, with Henry Grady in the stellar role.—MAJESTIC: New songs and a good bill of moving pictures 21-26.—THE QUEEN NICKEL: Moving pictures, Gaumont's Parisian Pictures, and songs 21-26.—COMIC TEMPLE: Photoplays and songs; newest 21-26. The money to rebuild the Academy of Music (destroyed by fire about a year ago) has been awarded, and work has commenced. It is rumored that it will be controlled by either the B. F. Keil or the New York Hippodrome interests.

NEW BEDFORD.—THEATER: The Dollar Trouper, the Stantons, Coz de Trisky and Al. Fleming 21-23; pleasing capacity. Walter Daniels and co. in A Monday Morning Rehearsal and Twoxry 24-26.—HATHAWAY'S: Fred Wilthome, Smith and Chapman in The German Baron, and the Four Leaders 21-23; big business.—SAVOY: George W. Hussey and co. in The Dummyville Railroad 21-23; large audiences. Peter Murray Stock co. in A Servant of the House 24-26.—ORPHEUM: Four Sullivan Brothers, Tanner and Sawyer, and Daly and Reno 21-23. Princess Bagtana, Silver and Duval, and Louise Gilmore 24-26. John Prescott, formerly of Hathaway's, is now stage-manager at the Savoy.

PITTSFIELD.—COLONIAL: William Parke Stock co. 21-26 in Three of Us; pleasing capacity business.—EMPIRE: Empire Stock co. in The Confession 21-26; good business; appreciative audiences. The Empire is again to change hands. J. H. Tebbetts is to retire, and Howard Beck and Warren D. Lombard, of New York, are to take charge May 5. Nothing but musical shows will be given.

MALDEN.—AUDITORIUM: The Metropolitan Trio headed an excellent programme 21-26. Judging by the enthusiasm shown over the announcement of the return Summer engagement of the Chicago Stock co. May 12, success is quite certain. The extra reel films are all the go in this city, and are adding interest to the picture fans.

LAWRENCE.—COLONIAL: The Rose Maid 15 delighted a large house. The Country Boy 19; full houses. Constance Collier in Prince Sal 23, 24; was well received by good houses; fine co. Ready Money 25, 26. Schumann-Heink May 5.—OPERA HOUSE: Vaudeville and pictures 21-26.

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ATHOL.—ELLSWORTH: The Rose Maid 17; excellent co.; capacity business. The Worsted Man 19 (local talent); good business. Avery strong Stock co. 24-26. The Gem, new moving picture house, seats 500.

ORANGE.—TOWN HALL: The first play produced in the new Town Hall was The Old Homestead 15; good co., to capacity business. Amberst Dramatics in The Taming of the Shrew 25.

GLOUCESTER.—GLOUCESTER: The photoplays were shelved 21, in order to allow John Meehan and co. to present The Man on the Box, which pleased a fair house.

MICHIGAN.

ADRIAN.—CROSWELL OPERA HOUSE: The Sheehan Grand Opera co. 18 in Il Trovatore with a splendid co. gave excellent satisfaction to a crowded house. The Trail of the Lonesome Pine 21 with a fine co.; good satisfaction to a small house. Al. G. Field, with his good old minstrel co., 22; packed the house; fine satisfaction. Our Wives 30.

ANN ARBOR.—WHITNEY: Madame Nazimova in Bella Donna 14. Henrietta Crosman in The Real Thing 15. Frances Starr in The Case of Becky 17. Mutt and Jeff 19. The Trail of the Lonesome Pine 21. Henry Miller in Rainbow 28.——MAJESTIC: Excellent vaudeville.

BAY CITY.—WASHINGTON: Trail of the Lonesome Pine 15; first-rate co.; to fair business. Henrietta Crosman in The Real Thing 25. Henry Miller in The Rainbow 30. The Rose Maid May 2.

COLDWATER.—TIBBITS: Al. G. Field's Greater Minstrels 23. Lanham Brothers Tab-loid Comedies and Vaudeville 28 and week.

SAULT STE. MARIE.—SOO OPERA HOUSE: Mutt and Jeff 23. Tom Marks Stock co., 28-May 3.

CALUMET.—CALUMET: Alice Lloyd in The Rose Maid 17 delighted a packed house.

ALPENA.—MALTZ: In the Shade of the Pines 19; good co. and play; good house.

MINNESOTA.

COLLEGEVILLE.—ST. JOHN'S UNIVERSITY AUDITORIUM: Simar, dramatization of Weber's masterpiece, Dreizehnlinden; American premiere; scored big success with 50 per cent. coverage from four States. The St. John's Dramatic Club presented Captain Arden's Reverie, The Triumph of Justice, and The Bells during the current school year, and has in preparation a hundred men production of Julius Cæsar May 19.

MISSOURI.

JEFFERSON CITY.—JEFFERSON: Vaudeville and pictures 13-19. Nole and Loraine and Lizzie Weller. Last half: John Krevas, Wood and Fox.——GEM: Vaudeville and pictures 13-19. First half: Jerome and Carson, good. Last half: Mayne and Mayne, fair; good business. —— STAR: Motion pictures to good business. Orel F. Martin, who closed a thirty-six-week engagement as musical director of Bert Lee's Forty-five Minutes from Broadway in Springfield, Mo., 13, has replaced C. C. Lasher as leader of the Jefferson Theatre vaudeville orchestra.

ST. JOSEPH.—TOOTLE: Dark 20.——LYCEUM: Raymond Hitchcock in The Red Widow 17; warmly welcomed by good business. The star's curtain speech was the hit of the piece. Frances Starr in The Case of Becky 24. The Price She Paid May 4, 5.

HANNIBAL.—PARK: Dark 14-19; pleasing pictures, to good business at the New Star and the Majestic week 14-19.

DE SOTO.—JEFFERSON: The Clansman 19; poor co., to good business. Mysterious Silvas 21, 22; very good act.

NEBRASKA.

LINCOLN.—OLIVER: A Modern Eve 19; good co.; pleased; poor business. Frances Starr in The Case of Becky 20.——ORPHEUM: Hal and Francis, Work and Play, the Hess Sisters, Miller and Lyles, Hugh J. Emmett, John and Winnie Hennings, and Volant; pleased good business week ending 19.——LYRIC: The Three Mars, Bruce Richardson and co., Wellington Trio, Hesella, and pictures; pleased capacity week ending 19. A Modern Eve closed 27 at La Salle, Ill.

FREMONT.—LARSON: A Modern Eve 18; biz business.

NEW HAMPSHIRE.

MANCHESTER.—PARK: King-Lynch Players in The Virginian 21-26 and The Man on the Box 28-May 3.——AUDITORIUM: Jeanines Jewell and Barlow in The Dope Fiend headed bill; La Viere scored and Brown and Jackson, and photoplays completed the bill, and capacity business was enjoyed 17-19. Manager W. J. Linehan, house manager of the Park, for P. F. Shea, Stair and Havlin, will leave his present position soon. It is understood that he has purchased a moving picture theater in a nearby town. A dinner in honor of John G. Fee was recently given at the home of Charlotte E. Plack, treasurer of the Park, and Nellie E. Hadden, assistant in the box-office. Mr. Fee was given a gold signet ring. Rose King and Howard P. Schoppe, of the King-Lynch Players, were guests.

DOVER.—CITY OPERA HOUSE: Driscoll and Perry, Grace Hughes, Major Ralph, and pictures 19; pleased large audiences. Father Matthew's Minstrels 22 (local) delighted good house; John Murphy, director, deserves much credit for a fine production. —— ORPHEUM: Raymond Midgets, Tom Sidello and co., and good pictures 14-19 pleased big business.——LYRIC: The Fieldings, Beauvais, Maridor and co., and feature pictures 14-19; usual big business; pleased.—— STAR: Reopened 21 with vaudeville and Licensed pictures; J. A. Jasper, formerly of the Scenic, Clinton, Mass., is the new manager. The management of the Orpheum has added some new scenery, which is attracting favorable attention.

BERLIN.—ARMORY HALL: Elks' Home Fund Fair 14-19; one thousand dollars donated won by Bradford Whitten, of this city, holding the lucky number; one hundred dollar contest won by Blanche Langis; big success.

NEW JERSEY.

CAMDEN.—TEMPLE: Temple Players presented Winchester 21-26 to fair business; vehicle produced and portrayed very capably; co. closes 26. Black Patti May 1-3, followed by Mutt and Jeff.—— BROADWAY (Keith's): Downtown vaudeville house gave another good bill 21-23, including Boutin, Tilson and Parker, musical act; Seminary Girls, dainty singing novelty act; Rice Brothers, German comedians; Dan Delmar, triple-voiced comedian, followed by featured photoplays to very good houses. The Love Trust (Irene Myers and co.) 26-30.——MAJESTIC: Vaudeville and photoplays.——COLONIAL: Photoplays. The Princess, a new theater just erected, opened 22 to photoplays exclusively. This handsome playhouse will produce featured photoplays.

NEW YORK.

GENEVA.—SMITH: The Little Millionaire 19 pleased large house. Season closes May 3, after a successful tour since September. The Littlest Rebel 24. The Old Homestead 29. R. H. Gutstadt, of the Smith, is following in the example of many of one-night stand houses by installing moving pictures. Instead of running pictures himself he has leased his house to Messrs. Cohen and Prince. This new plan will not interfere with Mr. Gutstadt's bookings of next year. Besides installing a new machine, an expensive automatic orchestra is being put in. The lease is for six years, and is to take effect May 5.

SCHENECTADY.—MOHAWK: The Gotham Producing co. presented Are You a Mason? week 21-26. The Rejuvenation of Aunt Mary week 28-May.——VAN CURLER OPERA HOUSE: The Miller-Denison co. in Her Husband's Wife week 21-26. The Prince Chap week 28-May 3. The Union College Dramatic Club's annual production will be held at the Mohawk this year May 22. The piece selected is a farce-comedy, The Snowball. H. F. Leake has been in charge of the coaching, whereas Alfred Mensell has looked after the business end.

NEWBURGH.—ACADEMY OF MUSIC: Llewellyn and Stanley, Philwin and Green, William B. Reed, Francis Wood, Ye Colonial Septette 17-19. Skipper, Kennedy and Reeves, Seven Belfords, Kingsbury and Munson, Macks, Golf Phillins 21-23; crowded houses; pleasing performances.——COHEN'S: Dorothy Rogers and co., Bragaar Brothers, Winston and Winston, Harriet Timbers, Monarch Comedy Four 17-19. Clipper Quartette, La Valita and Stone, Tilford, Sailor Brothers, Tom Walker and co. 21-23; crowded houses; good performances.

GLENS FALLS.—EMPIRE: Chicago Stock co. 21-26 to S. R. O.; giving entire satisfaction in Sham, The Stampede, Hearts Aflame, Going Some, The Parish Priest, York State Folks, Faust, The Battle, The Governor and the Boss, The Charity Ball, The Last Trail; business continues good.——PARK: Musical Hodges, Millie Loveridge, Mitchel and Lightner, Jack Lynch, Beltrah and Beltrah, Hosel Morse, Daley Brothers, Elita Stanley, pictures 22-26; entire satisfaction to capacity business.

PLATTSBURGH. — PLATTSBURGH: Charles Y. Champlin Stock co., 14 in The Mills of the Gods, Arizona, Alias Jimmy Valentine, The Price Women Pay, The Reformer, The Runaway Wife, The Deep Purple, and What Happened to Jones? This co. broke the house record in point of attendance and business. Saturday night the orchestra had to be moved on the stage, and the pit filled with chairs. High School Minstrels 23 (home talent); capacity business. Boston Opera co. 25.

ELMIRA.—LYCEUM: The Little Millionaire 23. Marie Dressler 24. Robin Hood 25.——MOZART: Loradoes Models, the Gougets, Fiddler and Shelton, and Hesman and Milloy 21-23; large and delighted houses.——MAJESTIC: Ye Colonial Sextette, Clifford and Douzians, and Edison Talking Pictures 21-23; splendid bill; large business.——FAMILY: Pictures 21-23; good.

OSWEGO.—RICHARDSON: Little Millionaire 18 pleased splendid business. Howe's Pictures 19 (matinee and night); fair; capacity houses. Herman and Rice, comedy acrobats; Two Donnellys, singing comedians; Goldsmith and Hoppe, comedy sketch team, 21-23. Littlest Rebel 26 (matinee and night). —— HIPPODROME: Sadie Belzarde Stock co. 21-26.

SYRACUSE.—EMPIRE: Her First Divorce 18, 19; amused fair-sized houses. Officer 666 (returned) 21-23, and attracted well. Robin Hood 25. George Arliss May 1-3.——WIETING: Stock co. in The Million 21-26 to good business.——BASTABLE: Human Hearts 17-19; usual large audiences. Gay Masqueraders 21-23 drew well and pleased.

JOHNSTOWN.—GRAND OPERA HOUSE: Paul J. Rainer's African Hunt Pictures, matinee and night, 17 drew two large audiences and pleased. Ting Berner (pianist) 18 delighted a good-sized audience. The Garden Party (local talent) 29, 30.

SALAMANCA.—ANDREWS: Margaret Illington 17. The Littlest Rebel 19 pleased good house. The Old Homestead 21 satisfied good house. Primrose and Dockstader 23.

CORNING. — OPERA HOUSE: The Little Millionaire 22 to fair business. Old Homestead 25. Littlest Rebel 29. Primrose and Dockstader's Minstrels 30. Marie Dressler May 12.

LYONS.—MEMORIAL: Independent Hose Co. 17-19; fair; packed houses. Rouclere (magician) 22; good performance, to light house.

BATAVIA.—DELLINGER: Howe's Moving Pictures 22; pleased good business. The Littlest Rebel 23; very good, to fair business.

OHIO.

SPRINGFIELD.—FAIRBANKS: The Woman 24.——NEW SUN: Dalton Trio, the Petite Sisters, Lavarene Barber Players, Jack Sidney and Billee Towpley, the Majestic Musical Four week 21-26; pleased good patronage.

NORWALK. — GILGER: Regular season closed. High-class vaudeville and feature films Thursday, Friday, and Saturday nights of each week; pictures only on Sunday nights.

AKRON.—OPERA HOUSE: Kirk Brown in Northern Lights 17-19. Brown of Harvard 21-23. The Christian 23, 24. The Two Orphans 25, 26; excellent business to all.

BELLEFONTAINE.—GRAND: Season has closed here. Grand is now running moving pictures.

NEWARK.—ORPHEUM: Minstrels week 21; good show, to good business.

OKLAHOMA.

McALESTER.—BUSBY: Dark for the remainder of the season.——STAR: AIRDOME: The Bachelor's Honeymoon 23. —— YALE-MAJESTIC: First run pictures and vaudeville have big business.——LIBERTY, FORUM, and VICTOR: Motion pictures to fine business. Archie B. Wilkins will manage Lake Park Airdome this season.

PENNSYLVANIA.

ERIE.—MAJESTIC: Margaret Illington in Kindling 19; well received by a high class audience. Robin Hood, with Bessie Abott in title-role, 21; full house; delighted audience. Erie Airie, P. O. E., Minstrels, 23; S. R. O. Stetson's U. T. C. 25, 26.——ELEVENTH STREET: The Cabaret Girl to a full house 21-26 at all performances; enjoyed by all. Male members of Eleventh Street Theater played a baseball game 23 against the Erie B.B. team of the Central League, losing the game in the tenth inning by poor base running of Dan Marbles; large crowd saw the game, which netted the Home for the Friendless Children about $100.——PARK OPERA HOUSE: Pearl Stock co. in The Girl Who Looks Like Me 21-26; good; good business. The Girl from Out Yonder 28-3.——COLUMBIA: Henry Beresford and co., Bolton and Everdean, Alexander and Scott, The Silent Moras, Lewis and Dale, Edward Gisgras, Edward Bloodell and co., 21-26; everybody well pleased; full houses.——COLONIAL: James Corrigan, Mack and Mead, Lottie Dwyer, and photo plays 21-26; well patronized.

READING.—ACADEMY OF MUSIC: John Hyams and Leila McIntyre in The Girl of My Dreams 19, with matinee. Two very large audiences witnessed the third appearance and the fourth and fifth performances of this musical comedy at this playhouse this season, and judging from the demonstrative character of both audiences every person present thoroughly enjoyed it. George Evans and his Honey Boy Minstrels 21; business good. Broadway Jones 23; fair business. George M. Cohan's latest comedy effort was ably interpreted by a selected cast of players and made a distinct impression upon those fortunate in being present on the occasion. An added attraction at the Orpheum 26 was a quartette, Those Ragtime Singers, from the Penn Wheelmen, a local theatrical organization. The entire club of 150 members was present.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE: George (Honey Boy) Evans's Minstrels 22; two performances; S. R. O. Aborn Opera co. 25. May Robson in A Night Out 30. Glem E. Jackson, a former vaudeville performer, has assumed charge of the Kaier Grand Opera House. The Elks Lodge, No. 695, Benevolent Order of Elks, have purchased ground on which they will erect a handsome new home, the first floor of which will be devoted to M. Ps. Befowich Brothers of Mahanoy City and Pottsville have broken ground for a $30,000 moving picture show to be erected in Freeland.

SCRANTON.—LYCEUM: Broadway Jones (Western co.) 17; co. and business excellent. Louis Mann in Elevating a Husband 18; co. excellent, to good business. Officer 666, with matinee, 19 (Chicago co.); co. and business excellent. Robert Mantell 24-26, with matinee, in King Lear, Hamlet, Merchant of Venice, and Macbeth.——POLI: Ray Dooley and the Metropolitan Minstrels, Albert G. Cutler, The Love Trust, Mack and Walker, Fred and Addelle Asfaire, Moss and Frey, and Loughlin's Novelty Dogs 21-26; bill and business excellent.

ALTOONA.—MISHLER: Aborn Opera co. in The Bohemian Girl 16; good patronage. Broadway Jones 19; large house. Paul Rainey's African pictures 21, 22; medium attendance. The Shepherd of the Hills 23; fair house. Frvid Warfield in The Return of Peter Grimm 28; S. R. O. The Woman 30.——ORPHEUM: Noodles Fagan, Billy Swede, Hall and co., Morrissey Trio, Les Kellers, Earl and Curtis, and Orpheoscope; big houses prevail.——ARENA: Miller Brothers' Ranch 101 1.

JOHNSTOWN.—CAMBRIA: Aborn Opera co. in The Bohemian Girl 17; good attraction to fair business. Johnstown M. P., 18, 19; good attraction to fair business. Broadway Jones 21; splendid performance to poor business. Stasehands' annual amateur show 22; good performance and business. Rainey's Hunt M. P., 23, 24. Warfield in Return of Peter Grimm 25. The Little Shepherd of the Hills 26. The Woman 29. Marie Dressler's co. 30.

LANCASTER.—FULTON: Arvine's Players in their eighth week offered In the Bishop's Carriage 21-26 to capacity houses. All on Account of Eliza 27-2.——COLONIAL: Rush Ling Toy, Powers and West, Ben Bernard, Lee Valadons, and pictures 21-23 pleased very large houses. Edison talking pictures 25. Local amateurs will sing The Mikado at the Fulton May 16-20 for the benefit of the Teachers' Retirement Fund.

WILLIAMSPORT.—LYCOMING: The Third Degree 21; small audience; fair co. Marie Dressler and Jefferson De Angelis 28.——FAMILY: Specialties and motion pictures 25, 26; fair business; well-pleased audiences. Special pictures at the Hippodrome and Grand. Motion pictures and fair business at the Lyric, Orpheum, and City; crowds at all houses.

EASTON. — ORPHEUM: Bought and Paid For 23; excellent co.; many curtain encores; good business. Broadway Jones 25. Little Millionaire 30.——OPERA HOUSE: Rich McAllister and co., Gallando, Clara Cook and co., Jennings and Wilson, Paul Gordon and Anne Rica 17-19; capacity business.

POTTSVILLE.—ACADEMY OF MUSIC: Louis Mann in Elevating a Husband 17; excellent co.; delighted large and fashionable audience. Joseph Hyams and Leila McIntyre in The Girl of My Dreams 18 pleased S. R. O.——FAMILY: Vaudeville 21-26 to good business.

BRADFORD.—THEATER: Margaret Illington in Kindling 16 pleased large attendance. Old Homestead 17; good house. The Woman 18 delighted fine audience. Dockstader and Primrose 19; fair business. Marie Dressler and Jeff De Angelis 22; attracted large attendance.

SUNBURY. — THEATER: Broadway Jones 18; small audience. The Bohemian Girl 19; S. R. O. The Spring Maid 29.——PEOPLE'S: Grace Mann Rhoades, of this city, presented her living pictures 22; S. R. O.

HONESDALE.—LYRIC: Bought and Paid For 21; co. excellent; capacity business. Eckle's Vaudeville 24-26.

WARREN.—LIBRARY: Primrose and Dockstader's Minstrels 21; large and well-pleased audience.

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RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Malley-Denison co. in The Spendthrift 21-26; well acted and staged; Blanche Shirley in the title-role made another hit; big houses. The White Sister follows.——COLONIAL: Harry Ladell and Cal. aret Girls, Givoxy, the Great Johnson, "Big 6" Dollar Troupe, Cox De Trickey Spere and Lo-venas 21-26.——BIJOU: Independents 21-26; crowds at both houses. Gerald Harcourt closed with the Malley-Denison co. 19 and has joined a stock co. in Ottawa.

SOUTH CAROLINA.

CHARLESTON. — ACADEMY: The Four Pickerts 14-19 in popular plays; engagement successful. Manager William H. Mozon inaugurated on 21 a season of tabloid musical comedy beginning with Johnny Wise, a musical version of My Wife's Family. Three performances daily; each attraction remains a week; audiences are appreciative. Pinafore, Buster Brown, Madame Sherry and other well-known musical plays will follow.

TENNESSEE.

BROWNSVILLE. — YOUNG'S OPERA HOUSE: Paul Gilmore in The Havoc closed this house 21; he played to capacity business; this is his second season, appearing before the theater fans of this city. Katherine Hutchison and Mr. De Veres do excellent work and support Mr. Gilmore wonderfully.

CHATTANOOGA. — LYRIC: Motion pictures. A Drama of Humanity, pleased poor business.——BIJOU: Murphy's Minstrels 21-26. The Lyric has closed for the season; the building has been sold and will probably be torn down.

BRISTOL.—COLUMBIA: Special photoplays and flood slides 21-24. Freckles 25.——HARMELING: Dark 22.

TEXAS.

EL PASO.—EL PASO: The Glass Stock co., for a short season, 20 in The Time, the Place and the Girl.——CRAWFORD: Howard Fogx started a season of moving pictures and high-class vaudeville with change of bill twice a week, commencing 12, and has been playing to crowded houses, with two performances a day. George Murdock, formerly of the Woodward Stock co., of Omaha, Neb., has arrived in El Paso to take an important place with the Glass Stock co. Ida Bosman and Taylor Bennett, formerly of Denver, Colo., are two of the new players in the same co.

PALESTINE. — LYRIC (moving pictures and vaudeville): Adde and Coulter 14-16; good houses; pleased. The Two Specks 17-19; good houses; pleased.

SAN ANGELO.—PRINCESS: Madame Sherry 20 pleased good house.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Boston Opera co. 19; stars sang to a fair house; a most noteworthy concert. Mutt and Jeff 26.

BARRE.—OPERA HOUSE: Mutt and Jeff 21; amused large house. Boston Opera co. 23. Rose Maid 28.

ST. ALBANS.—OPERA HOUSE: Mutt and Jeff 18; good co. to fair business. Gay Brothers' Minstrels 22. Dad's Side Partner 26.

VIRGINIA.

PETERSBURG.—COCKADE and VIRGINIA: Motion pictures 14-19 good attendance.——ACADEMY: Neil O'Brien's Minstrels 21; big hit.——LYRIC: Vaudeville and pictures 14-19; satisfactory business.

WASHINGTON.

TACOMA.—TACOMA: Ben Greet co. 17 to good house in She Stoops to Conquer.——PRINCESS: The Squaw Man 18-19; well played by Princess Players to good attendance.

WEST VIRGINIA.

CLARKSBURG.—ROBINSON GRAND: Paul Rainey's African Hunt Pictures 17-19 pleased, to fair business. Keyes Sisters Stock co. 21—indefinite.

WISCONSIN.

RACINE. — RACINE: Barefoot Club of University of Wisconsin 18; presented The Orphan and the Octopus in a fine manner and pleased a fine audience. Long Stock co. opened an eight days' engagement 20, with repertoire comprising The Cowboy Sheriff, Her Fatal Marriage, The Village Postmaster's Daughter, The Young Inventor, My Boy Jack, That Girl of Howard's, A Man of the People, and vaudeville between acts at all performances; co. good and drawing fairly well. Local High School students in play 2. White House, Majestic, Grand, Orpheum, Bijou, Lyric, Amuse, Gem and Casino picture houses all doing well, and prospects good for another one opening soon.

PORTAGE.—OPERA HOUSE: Queen Esther, by local talent 17-19, to capacity houses. Haines-Greenfield Repertoire co., presenting The Man from Arizona, The Innocent Wife, Why Girls Leave Home, The Little Country Girl, In the Bishop's Carriage 21-26; good co. and fair business. Y. M. C. A. local talent 20. Phasma co. vaudeville May 2, 3. The Price 6. Graustark 10. Pabst German Stock from the Pabst Theater Milwaukee, 12. Girl from Rector's 17. Home, Majestic and Gem, M. P. houses, doing good business.

BELOIT.—WILSON: Frank Long's Stock co. 14-19 in My Boy Jack, That Girl o' Howard's, One Girl in a Million, The Bread Winner, Nick Carter in New York, The Cowboy Sheriff; big business. Knickerbocker Stock 21-26.——GRAND: Vaudeville and M. P.; capacity.——STAR: M. P.; good business.——LYRIC: capacity; M. P.——DIXIE: Motion pictures; crowded house.

KENOSHA.—RHODE: Sheehan English Opera co. 20, The Flirting Princess 26.——MAJESTIC, ORPHEUM, BIJOU, STAR, AND PARTHE (picture houses): Doing good business.

JANESVILLE. — MYERS'S GRAND: Milwaukee German Theater co. in Oh Schwiegermamma 20. The Bohemian Girl 25.

LA CROSSE.—LA CROSSE: The Girl of the Mountains 20; fair audience; pleased fairly.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: Calgary Operatic Society repeated 16 The Yeoman of the Guard. Mrs. H. H. Sharples gave a very fine performance in the part of Phoebe. Gladys Howells as Elsie and H. M. Smythe as Jack Point were excellent; fair business. Orpheum vaudeville 17-19: Gus Edwards and co. in his Song Review of 1912 has a very enjoyable act; William H. Lytell and co. in the comedy skit, An All Night Session, very amusing; good business. Prince of Pilsen 21-23.——EMPIRE: Pantazes's vaudeville; Menlo Moore's Mother Goose Girls, headliners, very entertaining 17-22; other good acts were Emil Hoch and co., Mac-Phee and Hill, Browning and Lewis, Marie and Trojie; good business.——LYRIC: The Toronto Stock co. 14-19 in a very nicely mounted and acted performance of The Love Route. Sherlock Holmes 21-26.

OTTAWA, ONT.—RUSSELL: Miss Horniman's co. 14-19 presented What the Public Wants, Miles Dixon, Candida, Makeshift, The Silver Box, and Nan, to very large and pleased audiences, at each performance and curtain calls were frequent. Henry Miller in The Rainbow 21, 22 pleased very large and fashionable audiences. Seven Days 23, 24. The Quaker Girl May 2, 3. Bought and Paid For 5-7.——DOMINION: The following are filling the house at each performance 21-26: Edmund Hayes and co., Joe Whitehead, Signor Bernardi, Bartholdi's Birds, Beau Brummel Trio, the Peers, Babette, and pictures. Next week the Dominion Stock co. will open for the summer season with The Commuters.

HALIFAX, N. S.—ACADEMY OF MUSIC: Stock players closed their engagement 19, after giving 210 performances in six months. In the afternoon there was the largest crowd at any matinee during the engagement. After the performance of The Lottery Man a reception was held on the stage. In the evening the receipts were the largest ever at a performance in the Academy of Music at the prices charged. After the second act the co. were called before the curtain, and Anna Doherty and Mabel Craig were the recipients of beautiful floral offerings and other gifts, among the former being a magnificent basket of flowers from the Columbus Club.

ST. JOHN, N. B.—OPERA HOUSE: Thomas E. Shea week of 21 in A Man and His Wife; large audience; warm welcome. The week will be rounded out with The Bells and Dr. Jekyll and Mr. Hyde. Mr. Shea's support includes Jack E. Amory, well remembered here for his comedy work, with both George C. Miln and Mlle. Hortense Rhea. All picture houses playing to capacity. The Imperial is rapidly approaching completion, but the Keith-Albee people have not yet announced the opening date or the policy to be pursued by the house.

LONDON, ONT.—GRAND OPERA HOUSE: Marie Dressler, Jefferson De Angelis and a good all-round co. gave an excellent variety performance 17 to good business. Bought and Paid For 18, 19; three performances to fair attendance. The Temple of Fame, local amateurs for benefit of sanatorium fund, 23, 24. Henry Miller in The Rainbow 25. Marks Brothers' Stock co. featuring Gracie Marks, 26. The Quaker Girl 28.

BRIEF OF LATE REPORTS

Georgia, Albany, The Rawlins: Closed for the season.

Kansas, Columbus, Forum: Tetrazzini and Chicago Opera co., Lucia di Lammermoor 14. Receipts, $8,000; audience numbered 3,000.

Massachusetts, Southbridge: Billie Allen and co. in Mr. Plaster from Paris and A Night in the Winter Garden 21.

Oklahoma, Altus, Empire: Bushy's Minstrels 23.

Pennsylvania, Library: Little Homestead 21.

Texas, San Antonio: The Annual Carnival and Battle of Flowers 21-26, called Fiesta San Jacinto. Features of the week: Automobile races, automobile show, street parades, daily and nightly. The officers of the association are: Atlee B. Ayers, president; Charles Graham, vice-president; John B. Carrington, general secretary, and E. W. Rogers, secretary.

Wisconsin, Stevens Point, Grand Opera House: Freckles 21.

Canada, Regina, Sask., Regina: The Arrival of Kitty 23, 24. The Rosary 25, 26.

OMAHA

Sarah Bernhardt was the notable offering at the Orpheum April 14-18. As a business proposition, the engagement was a distinct disappointment. The bill for week of April 20 includes the Doriana, Roxy La Rocca, Willard Mack, Marjorie Rambeau and Players, Simon and Osterman, Fred Watson and Rena Santos, and the Le Grohs.

At the Brandeis A Modern Eve played a return engagement April 20, 21, opening at the matinee to a fair-sized house. Rainey's African Hunt April 22-24. Frances Starr April 25. Henry Miller April 29, 30. Nazimova May 2, 3. Everywoman week of May 4.

This is the last week of the Eva Lang co.'s engagement at the Boyd, the offering being Nobody's Widow. Manager Turner is now in New York endeavoring to effect arrangements with another stock co. for a Summer engagement.

The Gayety keeps on its even way toward success, and is featuring The Midnight Maidens for the present week, with Murphy's Merry-Go-Rounders underlined.

The Yankee Doodle Girls week of April 20 at the Krug.

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KANSAS CITY

Kansas City had a first production on any stage at the Grand April 20 when Edward E. Rose's play, The Gray Hawk, was produced by Rowland and Clifford. The author has constructed a play of considerable dramatic value with a main idea of entertainment rather than an exposition of a current political system. The play deals in politics mainly, has an excellent plot, some splendid lines and enough comedy to enliven the performance. The staging was a feature, the setting of the second act, an interior, being one of unusual detail. The cast follows:

Paul Standish ..... Albert Phillips
Baxter Wright ..... Harrison T. Terry
Jean Haverell ..... Warren Armin
Silas Horton ..... Allen Laber
John Larcher ..... Orin T. Burke
Alice Wright ..... Edna Roland
Mrs. Bemis Milford ..... Leila Shaw

Albert Phillips has the big part in the play as the candidate for Governor and handled the role splendidly. Harrison T. Terry also deserves praise for his work as the millionaire grafter, while Warren Armin did well in a heavy role. Leila Shaw was excellent in the part of Mrs. Milford, the Gray Hawk, and Edna Roland was one of the hits of the evening as Alice. The play, of course, needs some changing in minor ways, but altogether promises to be a decided success. Sid Hoskins April 27-3.

Gertrude Hoffmann in a typical New York Winter Garden play called Broadway to Paris, was the Shubert offering April 20-26, playing to crowded houses nightly. Two classic dances by the star, the Vampire and the Garden of Girls, were the features of the performance. Quite a bit of feeling was stirred up over Miss Hoffman's dances and an effort was made by the local clergy to have the performance stopped or at least modified. The local press was divided in its opinions of the performance.

Frances Starr held the boards at the Willis Wood April 20-23, playing to excellent business. Her play, The Case of Becky, found ready favor and Kansas City audiences were more than glad to have the opportunity to greet the star once more. She was most enthusiastically received, while members of her supporting co. were quite capable. New York German Theater co. April 24-26.

The grand opera season in Convention Hall April 14-17 was the event of the season for the followers of classical music and large crowds turned out nightly to hear Mary Garden, Tetrazzini, Dippel and the galaxy of stars of the operatic world who made up the big organization.

Ralph Hers and Minnie Dupree divided honors at the Orpheum April 20-26, playing to the usual big business. Other acts pleased also.

The Suburban Winner, a big racing playlet, was the topline at the Empress April 20-26 and won much applause. The entire bill was most entertaining.

The Garden made a change in their policy beginning April 20, every seat in the house selling at ten cents. Three performances are now given daily one in the afternoon and two each evening.

The Gayety had The Merry Go Rounders April 20-26, opening to two big Sunday audiences. George P. Murphy headed the co. of entertainers and pleased immensely. Clark's Runaways April 27-3.

Watson's Beef Trust was the offering at the Century April 20-26, playing to good business. Yankee Doodle Girls April 27-3.

D. KENDY CAMPBELL.

DATES AHEAD

(Continued from page 33.)

GIRLS FROM MISSOURI (L. Talbot): Milwaukee, Wis., 27-May 3. Minneapolis, Minn., 4-10.
GIRLS FROM RENO (James Madison): Buffalo, N. Y., 28-May 3. Brooklyn 5-17.
HIGH LIFE IN BURLESQUE (Chas. Falker): Newark, N. J., 26-May 3.
JARDIN DE PARIS (Lee Stevens): Chicago, Ill., 27-May 3.
MISS NEW YORK, JR. (W. F. Hennessy): Philadelphia, Pa., 28-May 3.
MOULIN ROUGE: Newark, N. J., 28-May 3.
ORIENTALS (W. Cameron): Toronto, Can., 28-May 3.
PACEMAKERS (P. B. Patton): New York city 26-May 3.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Louisville, Ky., 27-May 3.
ROSE BUDS (Lew Livingston): Cincinnati, O., 27-May 3.
STARS OF STAGELAND (Wm. Dunn): Brooklyn, N. Y., 28-May 3.
WATSON'S (Dan Guzzenheim): St. Louis, Mo., 27-May 3.
YANKEE DOODLE GIRLS (Alex Gordon): Kansas City, Mo., 27-May 3.
ZALLAH'S OWN (Harry Thompson): Detroit, Mich., 27-May 3.

CIRCUS

BARNES, AL. G.: Aberdeen, Wash., 30, Olympia May 1, Tacoma 2, 3, Seattle 5-7, Cle Elum 8, Ellensburg 9, North Yakima 10.
BARNUM AND BAILEY'S: Pittsburg, Pa., May 5-9.
BUFFALO BILL AND PAWNEE BILL: New York city April 22-May 10.
HAAG: East St. Louis, Ill., 30.
HAGENBECK-WALLACE: Huntingdon, Pa., 30, Lewistown May 1, Carlisle 2, Chambersburg 3.
HONEST BILL: Diamond, Mo., May 1, Ritchey 2, Granby 3.
HOWE AND COLEMAN'S (Eugene Coleman): Greenville, N. J., 30.
RICE BROTHERS: St. Paul, Minn., May 5.
RINGLING BROTHERS: Baltimore, Md., 30, May 1, Wilmington, Del., 2, Trenton, N. J., 3, Philadelphia, Pa., 5-10, Camden, N. J., 12.
SAUTELLE: Cortland, N. Y., May 2, Herkimer 3.
SELLS-FLOTO: San Francisco, Cal., May 1-4.
WYOMING BILL'S WILD WEST: Chambersburg, Pa., May 3.
YOUNG BUFFALO WILD WEST AND COLONEL CUMMINS'S FAR EAST: Bedford, Ind., 30, New Albany May 1, Seymour 2, Cambridge City 3.

ORCHESTRAS

THOMAS, THEODORE: Davenport, Ia., May 1, 2.

MISCELLANEOUS

ABBOTT, ANNIE (Hugo Bros. and Felix Bial): Calcutta, India, 10-30, Bombay May 1-30.
BINGHAM, MR. AND MRS. RALPH: Pocatello, Ida., May 1, Dillon, Mont., 2, Ft. Benton 5, Roundup 6, Harlowton 7, Moore 8, White Sulphur Springs 9, Lewistown 10, Kalispell 12, Missoula 13, Red Lodge 14.
PASOLA (Hugo Bros. and Felix Bial): Leipzig, Ger., 30-30, Vienna, Austria, May 1-15, Budapest, Hungary, 16-30.
MACKS, HYPNOTISTS (J. E. Mack): Newton, Kan., 28-May 5.
POWERS, HYPNOTIST (Frank J. Powers): Kissimmee, Fla., 30, May 1, Orlando 2, 3, Sanford 5, 6, De Land 7, 8.
RAYMOND THE GREAT (Maurice F. Raymond): Chicago, Ill., March 3—indefinite.
ROUCLERE (Frederick Hallen): Bainbridge, Ga., 30, Albany May 1, 2.
ROYAL CHINESE MILITARY BAND OF PEKIN (Hugo Bros. and Felix Bial): Yokohama, Japan, May 1-15, Tokio 16-30, Honolulu, Hawaii, June 15-30.
TANGUAY, EVA: New York city 28-May 3.
THURSTON (Jack Jones): Philadelphia, Pa., 28-May 3, Paterson, N. J., 5-10, New York city 12-17.
WANG TOY SON (Hugo Bros. and Felix Bial): Cape Town, South Africa, 10-30, Johannesburg May 1-15, Durban 16-30.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Los Angeles, Cal., 28-May 3, San Francisco 5-10.
ARE YOU A CROOK? (H. H. Frazee): New York city May 1—indefinite.
ARIZONA (Messrs. Shubert, Brady and Selwyn): New York city April 28-May 24.
ARLISS, GEORGE (Liebler Co.): Rochester, N. Y., 28-30, Syracuse May 1-3, Brooklyn 5-10.
BARRYMORE, JOHN (John Cort): Chicago, Ill., March 30—indefinite.
BATES, BLANCHE (Charles Frohman): Pittsburgh, Pa., 28-May 3, Wheeling, W. Va., 5, Canton, O., 6, Youngstown 7, Akron 8, Lima 9, Toledo 10.
BEN-HUR (Klaw and Erlanger): Brooklyn, N. Y., 28-May 3.
BILLY THE KID (Wm. Wood): Atlanta, Ga., 28-May 3, Richmond, Va., 5-10.
BIRD OF PARADISE (Oliver Morosco): Boston, Mass., April 21-May 17.
BLINDNESS OF VIRTUE: Chicago, Ill., April 21-May 3.
BLINDNESS OF VIRTUE (William Morris): Boston, Mass., April 28-May 10.
BLUE BIRD (Messrs. Shubert): Springfield, Mass., 28-May 3.
BOUGHT AND PAID FOR (William A. Brady): Philadelphia, Pa., April 21-May 3.
BOUGHT AND PAID FOR (William A. Brady): Ottawa, Ont., Can., May 5-7.
BOUGHT AND PAID FOR (William A. Brady): Logansport, Ind., May 6, Anderson 7.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Muncie, Ind., 30.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Pittsburgh, Pa., 28-May 3.
BURKE BILLIE (Charles Frohman): New York city 28-May 24.
CARTER, MRS. LESLIE (John Cort): Jersey City, N. J., 28-May 3, Philadelphia, Pa., 5-10.
COHAN, GEORGE M. (Cohan and Harris): Chicago, Ill., March 24—indefinite.
COLLINS, CONSTANCE (James Forbes, Inc.): Montreal, Can., 28-May 3.
COLLIER, WILLIAM (Lew Fields): Chicago, Ill., April 7—indefinite.
CONCERT, THE (David Belasco): Minneapolis, Minn., 30-May 3, St. Paul 4-7.
CONSPIRACY, THE (Charles Frohman): New York city Dec. 31-May 3.
COUNTY SHERIFF (Wee and Lambert): St. John, N. B., Can., May 1, 2, Chatham 3, Moncton 5, Amherst 12, Truro, N. S., 14.
CRANE, WILLIAM H. (Joseph Brooks): St. Paul, Minn., 28-30, Minneapolis May 1-3, Duluth 5, 6, Fond du Lac, Wis., 7, Milwaukee 8-10.
CROSMAN, HENRIETTA (Maurice Campbell): Johnstown, Pa., May 1, Pittsburgh 12-17.
DALY, ARNOLD: Cleveland, O., May 12-June 7.
DAMAGED GOODS: New York city April 14-May 10.
DREW, JOHN (Charles Frohman): Oakland, Cal., 28-30, San Jose May 1, Fresno 2, Sacramento 3, Portland, Ore., 5-7, Tacoma, Wash., 8, Victoria, B. C., Can., 9, Vancouver 10.
EVERYWOMAN (Henry W. Savage): Sioux City, Ia., 27-30, Lincoln, Neb., May 1-3, Omaha 4.
FAVERSHAM, WILLIAM (Leonard J. Gallagher): Philadelphia, Pa., April 28-May 3.
FINE FEATHERS (H. H. Frazee): San Francisco, Cal., 27-May 3.
FISKE, MRS. (Harrison Grey Fiske): Madison, Wis., 30, Milwaukee May 1-3, Cleveland, O., 5-10.
FIVE FRANKFORTERS (Messrs. Shubert): New York city March 3—indefinite.
GARDEN OF ALLAH (Liebler Co.): Harrisburg, Pa., 28-30, Altoona May 1-3.
GENTLEMAN FROM NO. 19 (Messrs. Shubert): New York city May 1—indefinite.
GEORGE, GRACE (William A. Brady): New York city April 1—indefinite.
GHOST BREAKER (Maurice Campbell): New York city March 3—indefinite.
GILMORE, PAUL (Wm. F. De Vere): Gallatin, Tenn., 30.
GIRL AND THE TRAMP (G. L. Barton): Kane, Pa., 30, Corry May 1, Youngsville 2, Titusville 3, Oil City 5, Union City 6, Warren 7, Smethport 8, Emporia 9, Bradford 10.
GIRL FROM RECTOR'S (S. A. Mitchell): Dubuque, Ia., 30, Elkader May 2, McGregor 3.
GIRL OF THE MOUNTAINS (Wee and Lambert): Escanaba, Mich., 30, Manistique May 2, Sault Ste. Marie, Can., 3, Sault Ste. Marie, Mich., 5, Sudbury, Ont., Can., 6, North Bay 7, Cobalt 10, Orillia 12, Lindsay 13, Peterboro 14.
GOOD LITTLE DEVIL (David Belasco): New York city Jan. 6-May 3.
GOODWIN, NAT C. (Oliver Morosco): Portland, Ore., May 1-3.
GOVERNOR'S LADY (Belasco and Elliott): Cleveland, O., 28-May 3.
GRAPEWIN, CHARLES (Frank Perley): Memphis, Tenn., 28-May 3.
GREAT DIVIDE (Primrose and McGillian): Minneapolis, Minn., 28-May 3.
HER FIRST DIVORCE (Harris and Selwyn, Inc.): Chicago, Ill., April 21—indefinite.
HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.
HINDLE WAKES (William A. Brady): Cincinnati, O., 28-May 3.
HODGE, WILLIAM (Lee Shubert): Indianapolis, Ind., 28-30, Louisville, Ky., May 1-3.
HUNGTON, MARGARET (E. J. Bowes): Cincinnati, O., 28-May 3, Pittsburgh, Pa., 5-10, Cleveland, O., 12-17.
IRVING PLACE (Rudolf Christians): Baltimore, Md., May 14, 15.
IRWIN, MAY (Liebler Co.): New York city Feb. 24—indefinite.
KOCH, HUGO (United Play Co.): Charles City, Ia., 30.
LION AND THE MOUSE (United Play Co.): Danville, Ill., 30.
LITTLE WOMEN (William A. Brady): Washington, D. C., 5-10.
MANCHESTER PLAYERS (Annie E. Horniman): Boston, Mass., April 21-May 3.
MANTELL, ROBERT B. (Wm. A. Brady): Hamilton, Ont., Can., May 1-3, London 7, 8.
MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.
MILLER, HENRY (Klaw and Erlanger): Bay City, Mich., 30.
MISSOURI GIRL (Eastern: Merle H. Norton): Butternut, Wis., 30, Mellen May 1, Odanah 2, Crandon 3, Rhinelander 4, Merrill 5, Mosinee 6, Amherst 7, New London 8, Gillett 9, Oconto Falls 10, Oconto 12, Sturgeon Bay 13, Algoma 14.
MISSOURI GIRL (Western: Norton and Rith): Mankato, Kan., 30, Smith Center May 1, Kensington 2, Lebanon 3, Fairbury, Neb., 5, Wymore 6, Tecumseh 7, Seward 8, Syracuse 9, Hamburg, Ia., 10, Creston 11, Osceola 12, Charlton 13, Seymour 15.
MONEY MOON (Morosco and Wagner): Chicago, Ill., April 27—indefinite.
MORTIMER, LILLIAN (J. L. Veroner): Kansas City, Mo., 27-May 3.
NAZIMOVA, MME. (Charles Frohman): Cedar Rapids, Ia., 30, Des Moines May 1, Omaha, Neb., 2, 3, Denver, Colo., 5-10.
OFFICER 666 (Cohan and Harris): New Haven, Conn., 28-30.
OFFICER 666 (Cohan and Harris): Boston, Mass., March 10—indefinite.
OFFICER 666 (Cohan and Harris): New York city 28-May 3.
OLCOTT, CHAUNCEY (Henry Miller): Portland, Ore., 27-30, Tacoma, Wash., May 1, Victoria, B. C., 2, Vancouver 3.
OLD HOMESTEAD (Frank Thompson): Hoosic Falls, N. Y., 30, Ft. Plain May 1, Johnstown 2, Amsterdam 3, Penn Yan 9.
ONE DAY (Blaney Amusement Co.): St. Louis, Mo., 27-May 3.
OUR WIVES (Jos. M. Gaites): Adrian, Mich., 30.
PAIR OF COUNTRY KIDS (C. Jay Smith): Sparta, Wis., 30.
PASSING OF THE IDLE RICH: New York city, April 28—indefinite.
PHILLIPS, ALBERT, AND LEILA SHAW (Rowland and Clifford): Toledo, O., 28-May 3, Pittsburgh, Pa., 5-10.
POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—indefinite.
POWER, TYRONE (A. G. Delamater): Toronto, Can., 28-May 3, Montreal 5-10.
PRICE SHE PAID (Dubinsky Brothers): St. Joseph, Mo., May 4, 5.
READY MONEY (H. H. Frazee): Hartford, Conn., 28-May 3.
RECKLESS AGE (Cecil B. De Mille): Atlantic City, N. J., May 5.
ROBSON, MAY (L. S. Sire): Mahanoy City, Pa., 30.
ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.
ROSEDALE (William A. Brady): Brooklyn, N. Y., 28-May 3.
ROUND UP (Klaw and Erlanger): Boston, Mass., March 24—indefinite.
ROYAL SLAVE (George H. Bubb): Woodhull, Ill., 30.
RUSSELL, ANNIE (Lawrence J. Anhalt): Detroit, Mich., 28-May 3, Toronto, Can., 5-10, Hamilton 12, 13, Brantford 14.
SHEPHERD OF THE HILLS (Gaskill and Mackitty): Louisville, Ky., 27-May 3.
SILVER WEDDING (H. H. Frazee): Chicago, Ill., March 23—indefinite.
SIS HOPKINS (W. D. Fitzgerald): Kansas City, Mo., 28-May 3.
SNOBS (Philadelphia, Pa., 28-May 3.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Montreal, Can., 28-May 3, Springfield, Mass., 5, 7, Hartford, Conn., 8-10.
STAHL, ROSE (H. B. Harris, Inc.): Stockton, Cal., 30, Oakland May 1-3, Marysville 5, Chico 6, Portland, Ore., 8-10, Tacoma, Wash., 11, 12, Victoria, B. C., 13, Vancouver 14, 15.
STARR, FRANCES (David Belasco): Denver, Colo., 28-May 3, Colorado Springs 5.
STOP THIEF (Cohan and Harris): New York city Dec. 25—indefinite.
STUMBLING BLOCK (Oscar Graham): Douglas, Kan., 30, Eldorado May 1, Eureka 2, Severy 3, Madison 5, Strong 6, Peabody 7, Marion 8, Canton 9, McPherson 10, Salina 12, Solomon 13, Chapman 14.
TALKER, THE: Chicago, Ill., April 6-May 3.
TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.
THIEF (Primrose and McGillian): Cincinnati, O., 28-May 3.
THIRD DEGREE (United Play Co.): New Paltz, N. Y., 30, Walden May 1, Saugerties 2, Hudson 3, Hoosick Falls 5, Amsterdam 6, Oneida 7, Fulton 8, Newark 9, Sodus 10, Lyons 12, Penn Yan 13, Geneva 14.
UNCLE TOM'S CABIN (Wm. Kibble): Chicago, Ill., 27-May 3, Minneapolis, Minn., 4-10, St. Paul 11-17.
WARE, HELEN (Morosco and Armstrong): Chicago, Ill., March 2-May 3.
WARFIELD, DAVID (David Belasco): Washington, D. C., 28-May 3, Baltimore, Md., 5-10.
WALDMANN, EDUARD (E. E. Johnson): Hastings, Neb., 2, Holdredge 3, Grand Island 5, St. Paul 6.
WHAT HAPPENED TO MARY (Lee Morrison Producing Co.): New York city March 24—indefinite.
WHIP, THE (Comstock and Gest): New York city Nov. 22—indefinite.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WOMAN, THE (David Belasco): Altoona, Pa., 30, York May 1, Lancaster 2, Reading 3.
YEARS OF DISCRETION (David Belasco): New York city Dec. 28—indefinite.

PERMANENT STOCK

ACADEMY: Halifax, N. S., Can.—indefinite.
ACADEMY: Washington, D. C., April 28—indefinite.
ACADEMY (P. E. Henderson): Jersey City, N. J.—indefinite.
ACADEMY OF MUSIC: Richmond, Va., May 5—indefinite.
ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.
ALBEE (Edward F. Albee): Providence, R. I., April 7—indefinite.
ALCAZAR: San Francisco, Cal.—indefinite.
AMERICAN (C. G. Milliken): Spokane, Wash.—indefinite.
AMERICAN THEATER (James Wall): Philadelphia, Pa.—indefinite.
ARVINE'S PLAYERS (Al. Trahern): Lancaster, Pa., March 3—indefinite.
AUDITORIUM (Theodore Bayliss): Fitchburg, Mass., April 14—indefinite.
BAKER PLAYERS: Portland, Ore.—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y., April 28—indefinite.
BISHOP PLAYERS: Oakland, Cal.—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 28—indefinite.
BOULTON, EMMA: Decatur, Ill., April 14—indefinite.
BROADWAY: Bayonne, N. J., Feb. 9—indefinite.
BROADWAY THEATER (H. L. Dillenback): Springfield, Mass., April 21—indefinite.
BUHLER-SABINE (A. G. Delamater): Memphis, Tenn., April 21—indefinite.
BUNTING, EMMA (Roy Applegate): Topeka, Kan., March 31—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.
CHATTERTON, ARTHUR: Cumberland, Md.—indefinite.
COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.
COLONIAL (F. Ray Comstock): Cleveland, O., April 28—indefinite.
COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.
CONNESS PLAYERS (C. L. Conness): Wilmington, Del.—indefinite.
CRESCENT: Brooklyn, N. Y.—indefinite.
DAVIDSON: Milwaukee, Wis., April 13—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
DOMINION: Ottawa, Ont., Can., April 28—indefinite.
DRAMA PLAYERS (Kendal Weston): Lowell, Mass.—indefinite.
EMPIRE (J. H. Tebbetts): Pittsfield, Mass., April 7—indefinite.
EMPIRE: Holyoke, Mass.—indefinite.
EMPIRE THEATER: Providence, R. I.—indefinite.
EVANSTON: Evanston, Ill.—indefinite.
GAYETY: Hoboken, N. J.—indefinite.
GERMAN: St. Louis, Mo.—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 13—indefinite.
GLASS: El Paso, Tex., April 20—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GOTHAM PRODUCING: Schenectady, N. Y.—indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
GREENPOINT: Brooklyn, N. Y.—indefinite.
HARLEM OPERA HOUSE: New York city—indefinite.
HARWELL, PERCY: Baltimore, Md., April 14-May 10.
HAYWARD, GRACE: Oak Park, Ill.—indefinite.
HILLMAN'S IDEALS (F. P. Hillman): Omaha, Neb.—indefinite.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.
HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 12—indefinite.
HUNTINGTON, WRIGHT: Terre Haute, Ind., April 28-May 4, St. Paul, Minn., 11-Aug. 2.
INTERNATIONAL: Niagara Falls, N. Y.—indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.
KEITH: Toledo, O., April 14—indefinite.
KELLARD, RALPH (James E. Early): Syracuse, N. Y., May 5—indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.
KING-LYNCH: Manchester, N. H.—indefinite.
LANG, EVA (O. D. Woodward): Kansas City, Mo., April 27-June 14.
LATIMORE-LEHIGH: Roanoke, Va.—indefinite.
LAWRENCE, DEL.: Vancouver, B. C., Can.—indefinite.
LLOYD, ROLLO: Concord, N. H., March 3—indefinite.
LONG, BILLY (Goring and Stacy): Atlanta, Ga., April 21—indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYRIC: Jamestown, N. Y.—indefinite.
LITTELL-VAUGHAN: Albany, N. Y., March 24—indefinite.
MAJESTIC: Houston, Tex.—indefinite.
MAJESTIC: Utica, N. Y., April 21—indefinite.
MALLEY-DENISON: Newport, R. I.—indefinite.
MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 19—indefinite.
MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.
MANHATTAN PLAYERS: Rochester, N. Y., May 5—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.
NOVELTY: Brooklyn, N. Y., March 24—indefinite.
NORTH BROTHERS (Sport North): McAlester, Okla.—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
OLIVER, OTIS: Rockford, Ill.—indefinite.
ORPHEUM (L. Mayer): Haverhill, Mass.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
OWEN, CECIL: New York city March 3—indefinite.
PARK: Erie, Pa.—indefinite.
PARKE, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Brooklyn, N. Y., May 5—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PEARL (Alfred A. Webster): Erie, Pa., March 24—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: New Orleans, La.—indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.
POLI (S. Z. Poli): Bridgeport, Conn., May 5—indefinite.
POLI (S. Z. Poli): Scranton, Pa., May 5—indefinite.
POLI (S. Z. Poli): Allentown, Pa.—indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—indefinite.

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POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.
POLI (S. Z. Poli): Springfield, Mass., April 7—indefinite.
PREMIER: Rochester, N. Y., April 21—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
RICHMOND: Troy, N. Y.—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
RUSK-BISBEE (J. W. Rusk): Auburn, N. Y., April 28—indefinite.
SAVOY: Ft. Worth, Tex.—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAXE: Minneapolis, Minn.—indefinite.
SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—indefinite.
SHERMAN: Elgin, Ill., April 17—indefinite.
SHUBERT-MURAT: Indianapolis, Ind., May 5—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH-HARDS: Mt. Vernon, N. Y.—indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TECK THEATER: Buffalo, N. Y., April 21—indefinite.
TORONTO: Calgary, Can.—indefinite.
TURNER, CLARA (W. F. Barry): Port Chester, N. Y., April 7—indefinite.
VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 1—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WIETING: Syracuse, N. Y., April 7—indefinite.
WINNINGER BROTHERS (John D. Winninger): Wausau, Wis., March 23—indefinite.
WINNIPEG: Moose Jaw, Sask., Can.—indefinite.
YOUNG-ADAMS (H. W. Young): Halifax, N. S., Can.—indefinite.
YOUNGSTOWN (F. K. Albaugh): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

CHASE-LISTER (Glenn F. Chase): Valentine, Neb., 28-30, Ainsworth May 1-3.
CHICAGO (Charles H. RossKam): Greenfield, Mass., May 5-10, Malden 12-17.
CORNELL-PRICE (W. E. Cornell): Peru, Ind., 28-May 3, Sturgis, Mich., 5-10, Hastings 12-17.
DE ARMOND SISTERS: Princeton, Ill., May 2-7.
EARLE (L. A. Earle): Franklin, Pa., 28-May 3.
FIELD, NORMAN R.: Brunswick, Ga., 28-May 3.
FLAIG AND GILPIN: Salem, Ill., 28-May 3, Robinson 5-10.
GRAYCE: Waltham, Mass., April 21-May 3.
HAYES, LUCY, ASSOCIATE PLAYERS: Wallhill, Neb., 28-30, Bancroft May 1-3, Wakefield 5, Laurel 6, 7.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Huntington, Ind., 28-May 3, Muncie 5-10.
KELLY, SHERMAN (H. B. Sherman): Ft. Atkinson, Wis., 27-May 3.
KEYES (C. A. Keyes): Bellaire, O., 28-May 3.
LONG, FRANK E.: Calumet, Mich., 28-May 3, Hancock 5-10, Ironwood 12-17.
LYNN, JACK: Southington, Conn., 28-May 3, Willimantic 5-10.
MAHER, PHIL: Warren, Pa., 28-May 3, Bath, N. Y., 5-10.
MARKS BROTHERS: Sault Ste. Marie, Mich., 28-May 3.
MATTICE: Ravena, N. Y., 28-May 3.
OBRECHT (Christ Obrecht): Vinton, Ia., 28-May 3.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., May 5-31.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Providence, R. I., April 28-May 17.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Boston, Mass., April 7-May 3.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7-May 3.
ALLEN, BILLIE, MUSICAL COMEDY: Greenfield, Mass., 28-May 3.
ALMA, WHERE DO YOU LIVE? (Burstein and Royster): Nashville, Tenn., 28-May 3.
ALMA, WO WOHNST DU? (Adolf Philipp): New York city April 17-May 17.
BERNARD, SAM A. (A. H. Woods): Washington, D. C., 28-May 3.
BLACK PATTI (R. Voelckel): Atlantic City, N. J., 28-30, Bridgeton May 1, Millville 2, Burlington 3, Camden 5-7, Dover 8, Morristown 9, Plainfield 10.
BOHEMIAN GIRL (Messrs. Aborn): Carbondale, Pa., May 1, Honesdale 2.
CHICAGO GRAND OPERA (Andreas Dippel): Columbus, O., 30, Baltimore Md., May 1.
CHOCOLATE SOLDIER (F. C. Whitney): Boston, Mass., April 14—indefinite.
DESLYS, GABY (Messrs. Shubert): New York city Feb. 6—indefinite.
DILLON AND KING MUSICAL COMEDY: Oakland, Cal.—indefinite.
DRESSLER, MARIE: Johnstown, Pa., 30, Corning, N. Y., May 1, 2.
EUTING, JULIAN (A. H. Woods): Newark, N. J., 28-May 3.
FOY, EDDIE (Werba and Luescher): Redlands, Cal. 30, San Bernardino May 1, Pasadena 2, Santa Barbara 3, Bakersfield 4, Fresno 5, Stockton 6, San Jose 7, Sacramento 8, Oakland 9, 10, San Francisco 11-24.
GEISHA, THE (Messrs. Shubert): New York city March 27—indefinite.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22—indefinite.
HANKY-PANKY (Lew Fields): Denver, Colo., 27-May 3.
HITCHCOCK, RAYMOND (Cohan and Harris): Ogden, U., 30, Salt Lake City May 1-3.
HOFFMAN, GERTRUDE (Morris Gest): St. Louis, Mo., 27-May 3, Cincinnati, O., 4-10.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—indefinite.
KOLB AND DILL: Los Angeles, Cal., April 27—indefinite.
LITTLE BOY BLUE (Henry W. Savage): Toronto, Can., 28-May 3.
LITTLE MILLIONAIRE (Cohan and Harris): Johnstown, Pa., May 2.
MACDONALD, CHRISTIE (Werba and Luescher): Philadelphia, Pa., March 31-May 3.
MADAME SHERRY (Woods, Frazee and Lederer): Pittsburgh, Pa., 28-May 3.
MERRY WIDOW (Henry W. Savage): Seattle, Wash., 27-May 3, Saskatoon, Sask., Can., 12-14.
MILAN OPERA: New York city April 28—indefinite.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 23—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): Barre, Can., 30.
MUTT AND JEFF (Co. D: Gus Hill): New York city 28-May 3.
MUTT AND JEFF (Co. E: Gus Hill): Manitowoc, Wis., 30, Kenosha, May 1.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept 30—indefinite.
PAYTON, CORSE, MUSICAL COMEDY: Newark, N. J., May 15—indefinite.
PRINCE OF PILSEN (Henry W. Savage): Saskatoon, Sask., Can., 28-30.
PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.
QUAKER GIRL (Henry B. Harris Co.): Hamilton, Ont., Can., 29, 30, Ottawa May 1-3.
RING, BLANCHE (Frederic McKay): Chicago, Ill., April 13—indefinite.
ROSE MAID (Co. C: Werba and Luescher): Battle Creek, Mich., 30, Saginaw May 1, Bay City 2, Flint 3, Pt. Huron 4, Niagara Falls, N. Y., 5, Lockport 6, Batavia 7, Utica 8, Watertown 9, Kingston, Ont., Can., 10, Montreal, P. Q., 12-17.
ROSE MAID (Special: Werba and Luescher): Albany, N. Y., May 1-3, Bridgeport, Conn., 5, Danbury 6, New Britain 7, Norwich 8, New London 9, Middletown 10.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SEVEN HOURS IN NEW YORK (Wee and Lambert): Bloomsburg, Pa., 30, Mauch Chunk May 1, Easton 2.
SHEEHAN ENGLISH OPERA: Milwaukee, Wis., 27-May 3.
SIDNEY, GEORGE (A. W. Herman): Richmond, Va., 28-May 3, Norfolk 5-10, Pittsburgh, Pa., 12-17.
SPRING MAID (Co. C: Werba and Luescher): Shamokin, Pa., 30, Shenandoah May 1, Allentown 2, Dover, N. J., 3.
SUNNY SOUTH (J. C. Rockwell): Gladstone, Mich., 30, Manistique May 1, Munising 2, Newberry 3, St. Ignace 5, Boyne City 7, Charlevoix 8, Elk Rapids 9, East Jordan 10, Mancelona 12, Grayling 13, Pinconning 14.
THREE TWINS (Philip H. Niven): Cleveland, O., 28-May 3.
TIK-TOK MAN (Oliver Morosco): San Francisco, Cal., 21-May 3.
TRENTINI, EMMA (Messrs. Shubert): Boston, Mass., March 31-May 10.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31-May 17.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6—indefinite.
ZIEGFELD FOLLIES (Florenz Ziegfeld): Detroit, Mich., 27-May 3, Pittsburgh, Pa., 5-10.
ZURO OPERA COMPANY: New York city April 14—indefinite.

MINSTRELS

DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS'S, HONEY BOY: Atlantic City, N. J., May 1-3.
FIELD, AL. G. (Edward Conard): Lima, O., 30, Upper Sandusky May 1.
GEORGIA TROUBADOURS (Wm. McCabe): Zenda, Kan., 30, Sawyer May 1, Ashland 2, Englewood 3.
PRIMROSE AND DOCKSTADER: Corning, N. Y., 30, Elmira May 1, Middletown 3, Trenton, N. J., 7.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: St. Louis, Mo., 27-May 3, Kansas City 4-10.
AMERICAN BEAUTIES (Ed. E. Daley): Washington, D. C., 28-May 3, Pittsburgh, Pa., 5-10.
BEHMAN (Jack Singer): Chicago, Ill., 27-May 3, Detroit, Mich., 5-10.
BEN WELCH'S (Jacob Lieberman): Brooklyn, N. Y., 28-May 3, New York city 5-10.
BON TONS (Jesse Burns): Albany, N. Y., 28-30, Worcester, Mass., May 1-3, Boston 5-10.
BOWERY (Geo. H. Harris): Syracuse, N. Y., 28-30, Utica May 1-3, Montreal, Can., 5-10.
COLLEGE GIRLS (Max Spiegel's): Toronto, Can., 28-May 3, Buffalo, N. Y., 5-10.
COLUMBIA (Frank Burns): Buffalo, N. Y., 28-May 3, Rochester 5-10.
CRACKER JACKS (Bob Manchester): Boston, Mass., 28-May 3, Springfield 5-7, Albany, N. Y., 8-10.
DINKEN'S STOCK (Sol Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): New York city 28-May 3, Brooklyn, N. Y., 5-10.
GAIETY GIRLS: New York city 21-May 3, Bridgeport, Conn., 5-10.
GAY MASQUERADERS (M. Messing): Montreal, Can., 28-May 3, Albany, N. Y., 5-7, Worcester, Mass., 8-10.
GINGER GIRLS (Manny Rosenthal): New York city 28-May 10.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Baltimore, Md., 28-May 3, Washington, D. C., 5-10.
GOLDEN CROOKS (James Fulton): Brooklyn, N. Y., 28-May 3.
HARRY HASTINGS: Philadelphia, Pa., 28-May 3, Baltimore, Md., 5-10.
JOLLY FOLLIES (Al Rich): Philadelphia, Pa., 28-May 3, New York city 5-17.
KNICKERBOCKERS (Louis Robie): Chicago, Ill., 27-May 3, Cincinnati, O., 4-10.
LOVE MAKERS (Sam Howe): Toledo, O., 27-May 3, Chicago, Ill., 4-10.
MERRY-GO-ROUNDERS (Leffler-Bratton Co.): Omaha, Neb., 27-May 3.
MERRY WHIRL (Louis Epstein): New York city 28-May 3.
MIDNIGHT MAIDENS (W. S. Clark): Chicago, Ill., 4-10.
MOLLIE WILLIAMS (Phil Isaacs): Newark, N. J., 5-10.
QUEENS OF PARIS (Joseph Howard): Springfield, Mass., 28-30, Albany, N. Y., May 1-3, Brooklyn, N. Y., 5-10.
ROBINSON CRUSOE GIRLS (Sam Robinson): Cleveland, O., 28-May 3.
ROSE SYDELL (W. S. Campbell): Detroit, Mich., 27-May 3, Toronto, Can., 5-10.
SOCIAL MAIDS (Root, Cohn): Boston, Mass., 28-May 3, New York city 5-10.
STAR AND GARTER (Dave Rose): Pittsburgh, Pa., 28-May 3, Cleveland, O., 4-10.
TAXI GIRLS (Louis Hurtig): Providence, R. I., 28-May 3, Boston, Mass., 5-10.
TROCADEROS (Frank Pierce): Cincinnati, O., 27-May 3, Louisville, Ky., 4-10.
WINNING WIDOWS (Jacob Goldenberg): Bridgeport, Conn., May 1-3, Providence, R. I., 5-10.
WORLD OF PLEASURE (Dave Gordon): Rochester, N. Y., 28-May 3, Syracuse 5-7, Utica 8-10.

BURLESQUE-WESTERN WHEEL

CENTURY GIRLS (Walter Greaves): St. Paul, Minn., 27-May 3.
DANDY GIRLS (Charles F. Cromwell): Minneapolis, Minn., 27-May 3.
FOLLIES OF THE DAY (Barney Gerard): Omaha, Neb., 4-10.
GIRLS FROM JOYLAND (Sim Williams): New York city 28-May 3.

(Continued on page 21.)

The Girl Who Put the Win in Winning

BESSIE WYNN

AMERICA'S MOST POPULAR PRIMA DONNA

VIRGINIA MILLIMAN

LEADING WOMAN

Hathaway Theatre — Brockton, Mass.

WINIFRED ST. CLAIRE

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MANAGEMENT EARL D. SIPE.

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GEORGE ALISON

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LEADING MAN — Crescent Theatre, Brooklyn

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WILLIAM JEFFREY

Leading Man — Watch for him on Broadway — Rochester, N.Y.

CAREY HASTINGS

NEW YORK'S MOST POPULAR CHARACTER WOMAN

Broadway Theatre — Bayonne, N. J.

HAZEL HARROUN

INGENUE LEAD — Management A. G. DELAMATER

GUS A. FORBES

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ASTOR THEATRE

COHAN & HARRIS
Managers

NEW YORK CITY

"QUO VADIS?"

KLEINE-CINES PHOTO DRAMA

Chicago Company Opens at McVicker's Theatre Monday, May 5th

Read What the New York Critics Said on Tuesday, April 22

TELEGRAPH, TUESDAY.

"QUO VADIS?" SEEN IN STRIKING FILMS

Motion Pictures at the Astor Theatre Closely Follow the Text of the Story

BRILLIANT SCENES DEPICTED

Cohan & Harris plunged into the moving picture field last night when they showed at the Astor Theatre "Quo Vadis?" an eight-reel film made by the Cines Company, of Rome, Italy, and brought into this country by George Kleine, of Chicago, a licensee of the Motion Picture Patents Company. The moving picture is an adaptation of the book by the same name.

American manufacturers will learn one thing from this film if they ever will learn it. That is that it is not necessary to keep the actors down on the ten-foot line all the time. The additional perspective gained in this picture by keeping the camera further from the players and action lends 50 per cent. to the spectacular worth of the production.

Judging from the reception it received on its first appearance, "Quo Vadis?" in motion pictures is entitled to hold and occupy, on its merits, a legitimate place among Broadway attractions.

TIMES.

"QUO VADIS?" AT ASTOR

Moving Pictures of Famous Story of Rome Shown for First Time Here

The Astor Theatre housed a moving picture production for the first time yesterday, when the Kleine-Cines's presentation of "Quo Vadis?" was given there. The pictures, which were made in Italy, followed the events of the successful novel of that name by Sienkiewicz. The presentation was divided into three acts, which took more than two hours to show.

The pictures represent the most ambitious photo-drama that has yet been seen here. The production has many spectacular scenes and is full of pictorial effects that are striking. One of the notable things about the production is its success in fixing the atmosphere of the days of Nero. It is plain that a wealth of effort has been spent on details, and nothing occurs to destroy the illusion. The arena scenes are almost painful, so faithfully do they paint a picture of ruthless cruelty.

The two biggest scenes are the burning of Rome and the arena scene. Both employ hundreds of people who are handled in a masterly manner, and the results are highly realistic.

In none of the pictures is there the slightest suggestion of canvas and paint, all of them being taken with a natural background. It is said that a huge arena was specially built for the production, and the film gives visible proof of the statement.

The films are fine examples of motion picture photography, all of them being perfectly lighted and free from blemish. If a feature moving picture production can fill a Broadway theatre "Quo Vadis?" ought to be able to do it.

PRESS.

"QUO VADIS?" SEEN IN MOTION PICTURES

Thrilling "Movie" Drama Produced for First Time at Astor Theatre

If any one has any doubt about the effectiveness and dramatic power that lies in moving pictures, let him hurry to the Astor Theatre and witness that movie "punch." "Quo Vadis?" A finer film production could hardly be asked than this big stroke in motion picture drama that the Kleine-Cines Company showed here for the first time yesterday afternoon. They bill it as "the supreme masterpiece of photo-drama," and one does not feel at all justified in contradicting this statement.

Sienkiewicz's famous story of Nero is closely followed in a magnificent series of pictures vibrating in dramatic composition—a lifelike panorama of Nero's time. The story is strongly told in three acts, the first two of three parts each, and the last of two parts.

The staging of "The Burning of Rome" for this photo-drama and, even more so, that of the great series of spectacles given in the Roman amphitheatre, is a triumph of realism. Exciting chariot races cross the screen with so much "go" that they make those of the circus seem like child's play in comparison.

Certainly no scene the equal of that showing the lions let loose on the Christians in the arena has ever been shown on any stage or in any circus or other animal show. It is a marvel in photography, let alone motion pictures. But to go and enumerate the "big" scenes in this tremendous photo-drama would require too much space. The production is one of those things that must be seen to be appreciated, and to see this striking film production is to appreciate the important part the photo-drama must play in the future and to be alive to its tremendous appeal at the present time.

In the making of this film dramatization of "Quo Vadis?" an exceptionally good company of actors—mostly Italians—was used.

SUN.

"QUO VADIS?" MOVIES SUPERIOR TO PLAY

Spectacular Aspects of this Famous Drama Superbly Shown at the Astor

ROME REALLY IS BURNED

Nero's Orgies and Persecution of Christians Make Thrilling Views

No theatrical Caputo has yet ordered the approaching waves of movies to retreat. On the other hand, the managers seem inclined to make a virtue of necessity and open their theatres to the inevitable conquerors. There will soon be few temples of dramatic art in this city without a movie on their records.

Fresh evidence of the wonders of the pictures was supplied at the Astor Theatre yesterday afternoon. A series to illustrate Sienkewicz's "Quo Vadis?" was shown for the first time. Daniel Frohman contends that the public will not grow weary of moving pictures, but of inferior specimens of their kind. The combination of outlay and skill never produced anything so fine as the pictures shown yesterday.

With a good memory of several productions of the Polish writer's novel in dramatic form it is quite possible to say that none of them seemed to reconstruct the period of the play with the same completeness that these views do.

Massive pillars stand in front of the house of Vinitius, and through the open doors of Petronius's corridors the spectators glimpse a garden rich in foliage and the white ornamentation of marble figures. The orgies of the court in Nero's palace proceed with a degree of naturalness which would never have been possible on the stage. The crowd in front of the palace as Rome burns; the Emperor hearing with satisfaction their imprecations, and the sight of Petronius turning their affections once more to Caesar—those episodes were accomplished with a vivid flash of reality impossible to the dramatic stage.

It was, of course, the burning of Rome which most fully revealed the capacity of the pictures to indicate spectacle. Through streets swept by smoke and flame rushed panic-stricken people. Houses tottered and crumbled about them as the flames advanced relentlessly.

With striking reality is the burning of the city represented, and the later views of charred and ruined buildings added their effectiveness to the scenes.

It was perhaps the most striking novelty of these pictures that the backgrounds never seemed to have been created for the special purposes of these various views. The action seemed on the one hand, to be taking place in just the spots it would naturally have happened.

This sense of reality was of course secured by the trouble exercised in imparting a look of solidity to the scenes. Some of the out-of-door pictures, especially those showing the Christians at their devotions, sometimes in moonlight and at others bathed in the morning sunlight, were uncommon in their photographic quality.

These pictures were presented by a company of actors whose names were printed on the programme quite as if they were to appear in person on the stage of the Astor Theatre yesterday afternoon, instead of having acted these pictures in Italy. They were a competent lot, although modern in manner and appearance.

Finer moving pictures were never seen here.

N. Y. COMMERCIAL.

"Quo Vadis?" in photo-drama form was presented for the first time to Broadway yesterday afternoon at the Astor and received such a cordial welcome as to insure for it a long run. In its realistic effects and faithful detail the motion play is a masterpiece of its kind. It places before its audience the actual Appian Way, the Coliseum, the Forum, the emperor's palace and banqueting halls—Eternal City, Rome, itself, not merely a board and canvas counterfeit.

The play is interpreted by a company of Italian actors whose gestures are above criticism. The answer to the query "Quo Vadis?" in this instance might be that it is not going anywhere else for a long time to come.

HERALD.

"QUO VADIS?" IS DONE IN "MOVIES" AT THE ASTOR

Broadway Playhouse Has Its First "Film Drama" that Vividly Depicts Famous Novel

They turned the Astor Theatre into a motion picture playhouse yesterday, when for the first time in its history a "film drama" was presented. As the home of animated photography the Astor is different from the other Broadway motion picture theatres, for its attraction is perhaps the most pretentious motion picture play that has been seen here, being a dramatization of Sienkiewicz's novel, "Quo Vadis?"

If you would see Rome burn and witness the terrifying scenes which accompanied that disaster, then the new "Quo Vadis?" motion pictures fill the bill, as it were. The Kleine-Cines Company, producers of the film, is said to have obtained special permission to take many of the views, several of which were taken in the Coliseum and among the Roman catacombs. The series of conflagration scenes is only one of the several interesting features, not the least of which are the struggles of the Roman gladiators in the arena and the charge of the lions among the Christian martyrs.

The spectacular features of the film, the lions, the chariot races and the burning of Rome, are what will attract persons to the Astor.

AMERICAN.

"Quo Vadis?" on the Screen at the Astor

"Quo Vadis?" as a motion picture spectacle was put on at the Astor Theatre yesterday for an indefinite engagement. It is a magnificent work, recorded on eight reels aggregating nearly 1,000 feet. The performance lasts two and a half hours. The settings are extremely elaborate. The work is said to be the most stupendous moving picture pageant ever staged. The attendance yesterday was large and seemed well pleased.

JOURNAL OF COMMERCE.

"Quo Vadis?"

"Quo Vadis?" is really the most wonderful moving picture entertainment ever presented. The religious coloring is heightened by incidental music upon a great church organ. A fashionable audience which filled the theatre was moved to wild applause at several of the most startling climaxes. The "Quo Vadis?" pictures are well worth seeing.

NEW YORK TRIBUNE.

"QUO VADIS?" IN FILMS

Burning of Rome by Nero Thrills Audience at the Astor

There are many striking and beautiful scenes in the motion picture presentation of "Quo Vadis?" which started yesterday at the Astor Theatre. Probably the most thrilling moments were those in which the burning of Rome was depicted. Crowds were seen running up the mark, half revealed by the wavering light of the flames, while the air was filled with indescribable sounds, the howling of wild beasts at the amphitheatre and the crashes of falling buildings.

COMMENT AND SUGGESTION

TO public interest in the personalities of players and the desire to satisfy it, may be attributed the increasing number of popular motion picture actors and actresses who vary their work before the camera by appearing in person on the vaudeville stage, or in out-and-out motion picture theaters. The custom is of comparatively recent origin and is spreading rapidly. A few years ago even the names of those engaged in making elementary photoplays were unknown. As the public became acquainted with faces that constantly appeared on the screen, it was evident that individual players had drawing powers and that it paid to advertise their names. Since then the veil of mystery has been completely lifted with obvious results. Actors before the camera are exploited as diligently as their fellow workers on the stage, press agents continually strive to excite an interest in the private affairs of favorite players and the possessor of a reputation, whether it be forced, or of natural growth, may command a high salary on the strength of it. After creating an appetite for personal information the means by which it is satisfied must be varied.

* * * *

More than that, the public will appreciate something substantial to satisfy the cravings of curiosity. Having grown thoroughly familiar with a figure on the screen and increased the intimacy by reading the output of press agents, the next step is to see the object of interest in the flesh. The desire is natural and that players and exhibitors should profit by gratifying it is not surprising. Occasionally, and in the instance of really important actors qualified to interest an audience apart from their connection with motion pictures, the practise seems harmless, but the habit should be checked before it becomes more prevalent. Even now it is not unusual to find a cheap, hole-in-the-wall theater advertising the appearance of some minor screen celebrity. The exhibitor on the next block finds that by such means his competitor draws a crowd and follows suit with results at once satisfactory to himself and the public. But the natural outcome is not difficult to foresee.

* * * *

The more generally motion picture players are so featured, the more persistent will become the demand of audiences that they be given the hereteofore unexpected treat of a personal visit from some screen favorite. It is pampering to a desire for something not properly connected with a motion picture entertainment and in the long run likely to be detrimental to the very interests it is intended to serve. There is no objection to players being known; there is no reason why they should not receive wide public appreciation of good work; but seldom is any end, other than that of feeding insatiable curiosity, served by leaving the studio to step onto the stage. Presumably an actor engaged in playing before the camera has chosen a congenial medium for artistic expression. If he is popular with motion picture audiences he owes his popularity to his success in screen portrayals and there is no more reason for his stepping out of character, as it were, than there is for the writer of books, or the painter of pictures placing himself on exhibition for so many hours each day. Illusion is valuable on the screen as on the stage and too great familiarity is a foe to illusion. This is not in any way intended for a criticism of several prominent photoplayers who have temporarily deserted pictures for tours of the larger motion picture and vaudeville theaters, rather for a protest against the growing tendency to mix the showing of films with the showing of those who make them.

MARIE WEIRMAN,
With Lubin Stock Company.

* * * *

REPORTS from a dozen or more large cities in the United States, also from Toronto and other Canadian cities, show that there is a general movement among wideawake boards of health to do away with poor ventilation in picture theaters and the consequent unhealthy conditions. This extract from a recent board of health report is typical of many: "Buildings in which picture show businesses are carried on are of two kinds—those that are specially constructed for the business and those that were formerly stores. The ventilation, even of the former class, has not been provided for adequately. The preparation of the second class consists mainly in closing up the fronts of the stores, painting them brightly, and illuminating the exteriors with many colored electric lights. The windows, if any, are, of course, closed up to exclude all light. The majority of picture theaters are so situated that ventilation through the sides of the buildings is out of the question, since, as a rule, they are located in the center of a block. The air inlets, therefore, must be provided in the back or front of the building. The fronts of the buildings are usually sealed up, except by the doors, which allow a certain amount of air to enter as they open and close. The backs of these picture houses, as a rule, are not used as a source of ventilation, since the doors there are usually kept closed." In this statement of indisputable facts the reasonable objections of boards of health are set forth. Exhibitors who have theaters which they know to be poorly arranged might save themselves needless unpleasantness by meeting requirements before alterations become obligatory. It is encouraging to note that in efforts to do away with dangerous theaters the city authorities are being backed by the Exhibitors' League.

THE FILM MAN.

BUNYAN FILM IN BOSTON

The Hochstetter-Pierson Company has secured the Tremont Temple, in Boston, for a two weeks' exhibition of the Pilgrim's Progress and Life of John Bunyan picture. Katherine Eggleston, of Emerson School of Oratory, is giving a reading in connection with the showing of the film, and Professor Henderson supplies an organ accompaniment. The engagement opened last Monday. This film has been well received by large audiences wherever shown.

SILVER CUP FOR LUBIN

The anniversary of Siegmund Lubin's birth was appropriately celebrated at the Lubin plant in Philadelphia, April 21. At noon a gun was fired, and over 400 employes filed into the grounds to surround a platform on which Mr. Lubin stood. He was handed a silver cup by Anna Levitt and Mary Powers, both Lubin players under four years of age. Charles Goldsmith made the presentation speech, to which Mr. Lubin responded. The buildings were decorated with bunting and the executive office was filled with flowers. Barry O'Neil, Tom Cochran, William Kerry, Charles Goldsmith, H. A. D'Arcy, and Tom Hopkins were the Committee of Arrangements, and made a success of the function.

SCENES FROM SELIG'S TWO-REEL ADAPTATION OF HOYT'S COMEDY, "A MIDNIGHT BELL."

CHEAPER KINEMACOLOR

Newly Invented Light Filter Will Cut Required Voltage in Half

As the result of many months of research work, conducted in both Mr. Urban's London laboratories and those of the American Company at Whitestone, L. I., a discovery has been made which marks a great advancement in Kinemacolor.

In the Kinemacolor process, owing to the necessity of projecting the light through the colored filters, the absorption of the light rays by the filters has increased many fold the difficulties with which the early producers of black and white had to contend.

The problem has been, in effect, to find a transparent color ingredient; and it is the discovery of this remarkable ingredient (or, rather, combination of ingredients), its application to the Kinemacolor filter, and the results which have been attained in exhaustive demonstrations, that makes the step of such great importance.

This ingredient, while acting as an non-absorbent of light rays, still gives full effect to all color values. As a consequence of this new invention, the Kinemacolor pictures can now be projected with practically the same amperage required for good black and whites. Formerly Kinemacolor required fully 100 amperes, but the new light filter cuts this figure almost in half.

The Kinemacolor factories at Whitestone are working overtime, turning out the new filters as fast as possible, and within a week or ten days they will be installed on every Kinemacolor machine in the East, to the great saving of exhibitors using the Kinemacolor. It is estimated that the saving on the ten Balkan War and Panama Canal shows alone will amount to a considerable sum, probably enough to pay the salaries of the lecturers.

Far more important to the picture patron is the improvement in the blending of the colors. The jarring effect of the reds and greens is done away with, and the colors blend perfectly, giving a remarkably soft effect to the picture and making a wonderful improvement to the eye

DOUBLE EXPOSURE, SHOWING MARION LEONARD IN "THE DEAD SECRET."

"CHANCE DAY" PICTURES

Selig Company to Make Film of First Importance to Loyal "Fans"

The Selig Company has completed arrangements whereby, weather permitting, it will secure exclusive motion pictures of the much-heralded gala celebration in honor of Frank Chance's first Chicago appearance as a member of the American League Ball Club. On May 17, the "Peerless Leader" will bring his New York Highlanders to Chicago. The committee in charge of arrangements has planned many original surprises for the occasion.

An elaborate automobile parade will escort Chance to the White Sox park. In this parade will be over 1,000 touring cars, a full band of sixty pieces, several hundred mounted police, squads of motorcycle escorts, and other attractions. Intermingled in the parade will be a number of male quartettes, which will sing appropriate songs especially written for the occasion. Each person in the parade will wear a "Frank Chance Day" badge, and carry a small American flag.

At the park, before, during, and after the game, the bands will play, quartettes will sing, well-known vaudeville players will entertain, and the huge ball park will take on the appearance of a mammoth circus.

Weather permitting, Selig camera men will secure interesting scenes of the parade, the game, and the celebration at the park.

WITH THE FILM MEN

Ethel Philips is the latest acquisition of the Majestic Company, and while none of her pictures have yet been shown, if her acting is on a par with her personal appearance she should make a big hit. She hails from the land of the kangaroo and made her debut at the ball.

Albert Blinkhorn is rapidly absorbing American business methods, which, combined with his natural British shrewdness, should soon put him at the top of the heap in the picture business. He has a wonder in the Vivaphone.

Another outlet for free publicity has been closed with the passing of the motion picture section of the *Sun*. It was soft for the press agents for a while and this sort of conversation was common: "I haven't been able to swing the company into line yet, but you run these pictures for me this week and you will get our advertising in a week or two." However, there are several publishers still looking for "easy money" from the manufacturers, who have not learned the lesson yet and are willing to help out the overworked press agent.

Ad. Kessel and C. O. Baumann left for the Coast Saturday on a flying trip.

After several false starts the flag has finally dropped and "Pres." Oldknow (spelled it right this time) has a flying start for Atlanta. When seen in the stretch at Washington he was under wraps and looked like a sure winner. He won't fall at the water jump, anyhow.

Postal card from Frank J. Carroll from Denver, showing some marvelous cowboy feats. Must be making a new Western picture.

If you baseball fans will send the scores of the games of your company each week we can find room to publish them. F. J. B.

BIOSCOPE COMPANY COMPLETE

David Perkins, general producer of the Canadian Bioscope Company, who has been in town for several days on a recruiting tour, returns to Halifax this week with a full staff. He takes back with him Lee Beggs and W. E. Emerson, directors. Elmer Buffum and Margaret Golden as leads; William Vaughn and Viola Bancroft, character; Elia Marsh, ingenue, and Lillie Leslie, Jack Cowell, and Walter Fishter complete the company. Frank Armitage will have charge of the camera men.

PRIZE FOR SCENARIO

Exposition Committee Wants Comedy That May Be Acted in Five Minutes

For a comedy scenario that will not take more than five minutes to act and will be appropriate for either a man or a woman, F. E. Samuels, secretary of the committee in charge of the First International Exposition of the Motion Picture Art, to be held in New York in July, announces an offer of $25 made by the committee. The scenario will be used in a novel way that for the present is to be kept a secret. Those wishing to compete for the prize may send their scripts to F. E. Samuels, German Bank Building, Fourth Avenue and Fourteenth Street. Unaccepted scenarios will be returned.

The renting of the main floor of Grand Central Palace is progressing most favorably, and soon this part of the preliminary work will be complete. It is the intention of the committee to do extensive advertising throughout this country and Europe. In New York city half-sheets will be displayed in front of all motion picture houses, one and four sheets at all subway and elevated railroad stations, and billboards will be used extensively. Practically everybody engaged in the industry is taking an interest in either the convention or the exposition and is working for their success.

EXHIBITORS' CONVENTIONS

Plans for Meetings in Baltimore, Md., Wilmington, Del., and Philadelphia, Pa.

All arrangements have been completed for the Exhibitors' League convention to be held at the Emerson Hotel, Baltimore, Md., June 3 and 4. National Vice-president J. Howard Bennett, proprietor of the new Pickwick Theater, Baltimore, is in charge of the details.

Plans for the convention in Wilmington, Del., on May 26, are progressing favorably, with national Vice-president James N. Ginns in charge.

Committees in connection with the convention, scheduled for May 27 and 28, in Philadelphia, have been appointed as follows: General Arrangements Committee—E. A. Jeffries, chairman; M. J. Walsh, first vice-president; Charles Segall, second vice-president; H. Hessar Walraven, secretary; Geo. H. Roth, treasurer. Exhibit Committee—Walter Stuemig, director of exhibits; John Greenbaum, assistant director; Walter Jacobs, press agent. Entertainment Committee—J. Weinreich, chairman; A. R. Cavanaugh, assistant chairman; John Smith, assistant chairman; Clem Kerr, general manager of Convention Arrangements.

Pittsburgh Local No. 1 is preparing to make a State campaign to secure new members in order to assist in making the Philadelphia convention a record-breaker.

BOY SCOUTS' FILMS

The American Boy Scouts went by special train to North Hackensack, N. J., last Saturday morning, where they will conduct a "review and sham-battle." A special staff of Ramo Film operators, assistants, etc., occupied a car by special courtesy of Major Physioc, brother of Wray Physioc, manager of productions of Ramo films. Major-General McAlpin was on board and in command of the maneuvers. Exclusive motion picture privileges were given to Ramo films for this event.

On April 25, Wray Physioc obtained a very interesting and realistic picture of Robert W. Hartman, fifteen years old, the youngest licensed wireless operator in the United States, sending and receiving messages to President Woodrow Wilson from the top of the Woolworth Building. The message to the President is as follows:

"The American Boy Scouts, through the courtesy of F. W. Woolworth, greet you by wireless from the tower of the Woolworth Building, the highest building structure in the world, and express their high esteem and admiration for you as a representative of 100,000,000 Americans."

KEHRLEIN KINEMA CIRCUIT

Twenty first-class moving picture theaters will form a new circuit under direction of Emile Kehrlein, with houses in many of the large cities in California. The first theater will be in Fresno, costing $150,000, with a seating capacity of 2,500. Oakland probably will be selected for the next house in the chain.

The circuit will be known as the Kehrlein Kinema Circuit. Mr. Kehrlein has gained broad experience in the management of moving picture theaters.

REPORTS ARE DENIED

Reports that others are associated with A. H. Woods in that producer's moving-picture theaters in Berlin and other European cities are denied on good authority. J. M. Welch, of the Cohan and Harris offices, is not a partner in the business, as has been rumored. Mr. Woods is at present in Berlin supervising the extension of the chain of moving-picture theaters under his management.

VIVAPHONE TO MOVE

The Vivaphone Company, Albert Blinkhorn, American representative, will move from the Longacre Building to 110 West Fortieth Street on May 1. A projection room will be equipped in the new quarters.

SCENE FROM KINEMACOLOR'S "THE SCARLET LETTER."

NICHOLAS POWER INTERVIEW

"EVOLUTION OF THE MOTION PICTURE"

THE PICTURE MACHINE

Mr. Nicholas Power deals exhaustively with the motion picture machine from the earliest days. He tells in simple language the advancement made in projection, the elimination of fire hazard, and explains the film, the shutter, and the machine itself thoroughly and entertainingly. An interview of remarkable historical interest, graphically covering the evolution of the machine, by one of the greatest manufacturers and inventors in the world. Mr. Power is well known as the president of the Nicholas Power Co.

OUT NEXT WEEK

"HIAWATHA" SHOWING

F. E. Moore Secures Berkeley Theater, Beginning Saturday, May 3

F. E. Moore has secured the Berkeley Theater for two weeks, and one extra Saturday, beginning May 3, for the showing of his Hiawatha picture. Each Saturday there will be three extra performances for school children, at 10, 11.30 and 1.30 o'clock, when each child will receive an Indian-made souvenir. Although the price of admission will be reduced at these extra performances they will be given exactly like regular performances, to take place daily, Sundays excepted, at 3 and 8.30 P.M., beginning Monday, May 5.

Mr. Pigott, who reads the poem, has acted as choragus at the out-of-door performance of Hiawatha for several seasons. At one time he was a member of the Augustin Daly company, and later was stage-manager and musical director of the Woodland Players, when Edith Wynne Matthison was with them. Since then he has taught public speaking at the University of Toronto.

KENTUCKY CONVENTION

Kentucky State Branch Number Eight of the Motion Picture Exhibitors' League met in convention at the Seelbach Hotel, Louisville, Ky., April 23. A feature of the convention was an address by President Neff, who spoke on changed conditions in the motion picture business. Many exhibitors attended. These officers were elected: Orene Parker, national vice-president; L. J. Dittmar, president; J. A. Bleich, first vice-president; J. J. Clarlo, second vice-president; J. J. Dolle, secretary; Max L. Simon, treasurer. Delegates and alternates to the New York convention in July are as follows: L. H. Ramsey, A. B. Arnett, L. J. Dittmar, J. J. Clarlo, H. B. Strulle, Carl Tarvin, J. A. Bleich, C. Bloomfield, J. M. Wentzell, J. J. Steurle, Fred Dollo.

After the convention a banquet was served in the grill room of the Seelbach Hotel.

FEATURES MAKE MONEY

The experience of F. W. Foster, of Montreal, Can., with The Palace of Flames, evidences the money-getting powers of features in Canada. For his first seven day bookings of this Itala feature he obtained $550. Although the film is comparatively young in Canada, up to date it has earned more than $1,000.

The eastern Pennsylvania and the southern New Jersey rights on Tigris and The Shadow of Evil have been purchased by the Attractive Feature Film Company, of Philadelphia. Mr. J. Singer, manager of that company, is permitted to book the latter film in Delaware, Maryland, and District of Columbia.

The Moore Feature Film Company of Chicago is apparently seeking to corner the market on big features in the Middle West. Supplementing their original order for Tigris and The Shadow of Evil for Indiana, Ohio, and Kentucky, they have purchased another print of both subjects for Michigan and Wisconsin.

ROBERT FERGUSON IS DEAD

Robert Ferguson, who died at his home, 308 West 111th Street, on April 21, was a valuable member of the Imp Company at the time of his death, although his reputation will live because of work on the stage rather than before the camera. In the three-reel production of Robespierre he gave his last performance. Mr. Ferguson was a member of the Screen Club and attended the Screen Club ball two days before his death. He was ill at the time. Herbert Brenan, Matt Snyder, William E. Shay, and Frank Smith represented the Screen Club at Mr. Ferguson's funeral, which took place last Wednesday.

TO PROTECT POSTERS

Kalem Company Takes Action to Prevent Their Use in Advertising Other Pictures

The Kalem Company has determined to stop the unauthorized use of posters by theaters to advertise pictures not produced or manufactured by them. The company on April 10 obtained a summons from Magistrate Appleton, of the Second District Magistrate's Court, summoning the manager of a theater on Sixth Avenue, New York, for violation of the provisions of the penal code relating to unlawful use of trade marks.

The case came up for hearing the following day, and the Kalem manager having stated that such use of the posters was unauthorized, the Kalem Company, through Mr. Wright, its vice-president, requested permission of the magistrate to withdraw the charge. Magistrate Appleton stated at the time that he thought it was the duty of the Kalem Company to prosecute the case and protect its property; but, upon the promise of the defendant that similar violations would not occur in the future, permitted Mr. Wright to withdraw the charge and dismissed the case.

It is the intention of the Kalem Company, however, in future to vigorously prosecute the unauthorized use of its posters to advertise moving pictures not manufactured by the company.

OFF FOR LONDON

Edison Players to Spend Six Months in European Countries

Under the direction of Charles Brabin, a company of Edison players will sail for England on Saturday. While the company's headquarters will be in London, it is planned to visit Wales, Scotland, Germany, and Spain during the six months' stay abroad. Miriam Nesbitt is included in the company, of which Marc MacDermott is leading man.

PICTURES FROM BALLOON

Essanay camera men took pictures from a dirigible balloon that left Rome, Italy, at 5.45 o'clock last Friday morning and arrived at Verona at 2.55 in the afternoon. In crossing the Appenines it rose more than 3,000 feet, and motion picture experts will be interested in learning if pictures of the surrounding mountains can be taken from that height. The result is not yet known.

"WHILE THE ROBBER ROBBED," GAUMONT.

SECOND CRYSTAL RELEASE

Beginning May 27, there will be a second Crystal release each week. Dramatic subjects, preferably society dramas, will be chosen for this addition to the programme, and Pearl White will be featured. Where Charity Begins is the title of the film chosen to inaugurate the new policy.

LETTERS and QUESTIONS

J. M., Newark, N. J.—Anita Stewart played a leading role in the Vitagraph picture, Wood Violet. Jane Fearnley appeared in the Reliance production, The Man Under the Bed.

L. O., Chicago, Ill.—Bessie Learn continues to appear in Edison pictures, as in the past. We cannot answer your question relative to the chances of her being used in kinetophone productions. The Vitagraph Company, with which Maurice Costello is touring the world, is not expected back for several months.

M. J. J., Rochester, N. Y.—John Bunny is a member of the Vitagraph, not the Essanay Company. In the Essanay film, The Tale of the Clock, you probably refer to Joseph Allen.

C. D., Bridgeport, Conn.—The cast of the Lubin picture, The Burden Bearer, comprised Arthur Johnson, Howard M. Mitchell, Florence Hackett, Vivian Pates and Clara Lambert.

STUDIO GOSSIP

WILLIAM BRYAN, whose varied career includes prize fighting, headlining in vaudeville theaters and writing acceptable material, is now lending his talents to motion pictures. He is located at St. John, Canada. Bryan's correct name is Will McNulty.

REPORTS come from Philadelphia that the Lubin baseball team is in first-class condition and ready for battle with any of the film men. The team is composed of G. H. Stillfield, Matty Kilroy, Harry Myers, Bill Engel, Ira M. Lowry, John McInnis, Billy Hallman, Arthur V. Johnson and John De Fonay. Any one wishing to challenge this team should address G H. Stillfield, business manager.

GEORGE TERWILLIGER and Emmet Campbell Hall have been added to the regular staff of scenario writers for the Lubin Company.

G. P. HAMILTON, general manager of the St. Louis Motion Picture Company, has been in Albuquerque, New Mexico, for the past month supervising the company now playing there under the direction of Harry Harvey. His presence there synchronized with the return to the frontier brand of Dot Farley, the versatile young photoplay actress, who won her first substantial success before the screen under the Hamilton auspices.

C. G. ALDRICH and Stanley Wards Hart, two of the principal owners of the theaters controlled by the Globe Amusement Company in Los Angeles, were recent visitors at the ranch and studios of the Universal Company. Their houses are among the handsomest and most costly in the Southern California metropolis.

R. F. OUTCAULT, the well-known comic-supplement artist, visited the Essanay studio in Chicago, last week, and drew several pictures of Buster Brown and Tige, the famous characters made popular by him. His work at the plant caused so much interest that Theodore W. Wharton, an Essanay producer, suggested that Outcault draw pictures especially for an Essanay release, which he did. So, on May 20, the above-mentioned company will release Buster Brown and Tige, With Their Creator, R. F. Outcault.

A SHORT time ago the Selig Company released a farce comedy entitled Sweeny and the Million. This proved so popular that a series of similar farces, all dealing with the experiences of the redoubtable Sweeny, will be produced. The second picture in the series has already been made, and the third one has been written by Lillian Leighton. Miss Leighton is the versatile character comedienne of the Selig (Chicago) Company, and will appear in the various pictures of the series. John Lancaster will also be identified with the series, as he has been cast for the character of Sweeny.

FRANK C. GRIFFIN, who was directing for the Universal Company, left that company on the 20th. As a scenario man, Mr. Griffin has written Old Folks' Christmas, Blood Will Tell and The New Fire Chief, a splendid comedy, all released under the Imp brand.

NORMAN MACDONALD, who for one and one-half years has been editor of the Essanay scenario department, has become a regular director of "costume and peculiar theme productions" for that company. Already Mr. Macdonald has directed about twenty successful pictures, among them White Roses, Ghosts, Not On the Circus Programme, Shadow of the Cross, and The Stain. For ten years before entering the moving picture business Mr. Macdonald was connected with leading theatrical companies.

IN order to supply the demand for Pilot pictures the company is installing more new tanks and drying apparatus. They are shipping direct from their factory now, and have completed a shipping department that will meet requirements. A new projection room also is being installed.

HARRY POLLARD is engaged upon a series of one-reel dramas dealing with the sea and shore, all strong stories with heart interest. Mr. Pollard has just completed the first, entitled Black Jack.

EDNA HAMEL, of the Edison studios, is laid up with a sprained kneecap. It happened while she was dancing.

MARION SWAYNE, one of the Solax Company's leading women, sold programmes at the Screen Club ball to the amount of $90, said to be the record of the evening. The programmes sold for "paper only," and Miss Swayne saw to it that most of the paper she received was decorated with V's and X's.

YEARS of theatrical experience with such prominent people as Blanche Bates, Chauncey Olcott, and Douglas Fairbanks will be a big asset to Minor S. Watson, who has just been engaged for the Essanay Eastern Stock company to play juvenile leads. Aside from touring the country with a number of productions, Mr. Watson played in Morristown, N. J., with the Palace Theater Stock company for a season. He also played in several of the New Theater productions in New York. This is his first experience in photoplays, and much is expected of him.

CLARA WILLIAMS (LUBIN) IN HER NEW TOURING CAR.

UNIVERSAL COMPANY RELEASES

Sunday, May 4.

(Crystal) Pearl As a Detective. Com.
(Crystal) Oh, Whiskers! Com.
(Eclair) Bewitched Matches. Com.
(Eclair) Salamanders, Sci.
(Rex) The Rosary. Dr.

Monday, May 5.

(Imp) Eureka. Two parts. Dr.
(Nestor) The Country Cousin. Com.
(Cham.) The Shark God. Dr.

Tuesday, May 6.

(Gem) Billy's First Quarrel. Com.
(Gem) Call Him Whiskers. Com.
(101-Bison) The Indian's Secret. Two reels. Dr.

Wednesday, May 7.

(Nestor) The Awakening of Pantta. Dr.
(Powers) The Black Smallpox Scare. Com.
(Eclair) The Sons of a Soldier. Three parts. Dr.
(Univ.) The Animated Weekly. No. 61. News.

Thursday, May 8.

(Imp) The Whole Truth. Dr.
(Rex) The Smuggler's Daughter. Two reels. Dr.
(Frontier) The Sheriff's Rival. Dr.

Friday, May 9.

(Nestor) Miss Nobody. Dr.
(Powers) Rose Arrives. Com.
(Victor) The Unknown. Dr.

Saturday, May 10.

(Imp) Leo Makes Good. Com.
(Imp) The Oyster Industry. Ind.
(Bison) The Northern Spy. Two Reels. Dr.
(Frontier) The Tenderfoot's Ghost. Com.

The Palmer Amusement Company has been incorporated under the State laws of Indiana to remodel and control the Washington, Ind., Opera House. The reconstructed theater, to be known as the Grand, will seat 1,000 people. Moving pictures and vaudeville will be shown.

FEATURE FILMS ON THE MARKET

"QUO VADIS" A MASTERPIECE.

Kleine-Cines Production Touches the Highest Mark Reached in Photodramas

In the startling realism of the effects attained, in the dramatic power of the story unfolded, in an unfailing illusion of reality in settings, in the excitement achieved in noteworthy scenes, in the exceptional quality of the photography, the excellence of the acting and the sum total of all that goes to make a great photodrama, Quo Vadis, produced by the Kleine-Cines Company, and publicly shown for the first time in America at the Astor Theater on April 21, is superior to any previous screen production. Judging from the reception it received at the hands of the first-night audience, Cohan and Harris will not have to look for another attraction to fill the Astor for many weeks to come. Big, spectacular effects, such as the burning of Rome and the feeding of the Christian martyrs to lions in the great amphitheater, brought spontaneous rounds of applause. The audience was more than interested; it was thoroughly excited, and at times astounded by a seemingly impossible realism.

Following the conventions of the stage, the eight reels are divided into three parts, called acts, with brief intermissions, as at a stage performance. First we are introduced to the principal characters in Sienkiewicz's novel, with a few words of description to prevent a possible confusion. Reels one and two serve to get the story well under way, and in the third we have a scene at Nero's banquet, so wonderfully described by Sienkiewicz. No stage version of Quo Vadis has produced an effect comparable to that found in the film depiction of hours of abandon in halls of magnificent splendor. The turbulent bacchanalia, the swaying groups of dancing girls, the impetuous love-making of courtiers and their beautiful slaves are reproduced with irresistible appeal; and through it all looms the smirking face of the insane Nero.

During all of these happenings the story is clearly developed, and the photography, even under conditions that present obvious difficulties, is sharp and clear. The scenes have depth, and the massive furnishings appear so genuine that the spectator feels as if he might walk down the orchestra aisle and enter Nero's banquet hall.

More startling still are the effects achieved during the burning of Rome; unquestionably the most stupendous scene of a conflagration ever shown on the screen. We see wreaths of smoke entering a den of lions, and hear an excellent imitation of the hoarse roar, steadily increasing in volume, that comes from the throats of the frightened beasts. Soon a narrow street glows under the light of a burning building, the flames spread, house after house adds timber to the great bonfire, until the whole city is in flames and the streets are choked by a panic-stricken populace rushing madly to find a place of safety. And, standing on a balcony, surrounded by his courtiers, and overlooking the devastation, we see Nero singing his foolish songs. The wrath of the people is indicated, the efforts of Petronius to calm them, and then the arrest of the Christians who are made responsible for the crime.

Reels seven and eight, that comprise the last act, are no less remarkable in their spectacular qualities. A large model of the amphitheater of Nero's time, covered with material closely resembling the marble and granite of the original, was erected near Rome for use in these scenes. It is the day of a series of spectacles to terminate with the crowning event of all, the killing of the Christians by hungry lions. The thousands of seats in the amphitheater are filled, and in the center Nero is seated. Gladiatorial combats and chariot races but whet the appetite of Nero for the slaughter of the Christians. Finally they are driven into the arena, a trapdoor is opened, and one by one the starved beasts appear, sniffing the air. The doomed men, women and children are huddled together as the animals descend upon them; and a moment later we see the lions pawing over what appear to be the remains of torn flesh.

But that does not end the thrills. A maddened bull dashes into the arena with Lygia lashed to its back. The faithful giant, Ursus, advances, finally secures a hold on the tossing horns and, after a struggle, breaks the neck of the infuriated beast. Owing to the intercession of Vinitius and the populace Nero spares the girl's life.

In this brief review we have only attempted to note the most important moments in the story, that is fully told in the film and adheres closely to the book on which it is based. But it would be a mistake to give the impression that the merits of the picture are confined to sensational effects. Several of the scenes in which Christ and the Apostles appear are beautifully simple and reverend. Night effects and the breaking of dawn over long sweeps of open country are triumphs of photography. The producers made the best of the natural advantages found in photographing the scenes in Rome and its environs.

A portrayal of Nero better than that given by C. Cattaneo cannot readily be imagined. In appearance and manner he fulfilled the prevalent conception of that profligate and cruel emperor. B. Castellani, as the giant Ursus, was another actor superbly fitted by natural qualifications to interpret his part. G. Serena played Petronius with sincerity and force, and A. Novelli, though a trifle too modern in appearance, made an excellent Vinitius. Miss Gluanchi supplied an appealing Lygia and Mrs. Cattaneo gave convincing expression to many emotions in the role of the slave, Eunice. A good piece of character work was provided by A. Mastripietri as the Greek soothsayer.

Mention should be made of the musical accompaniment, played on an instrument called the Wurlitzer orchestra. It was at all times appropriate, adding much to the power of the scenes. D.

In the Days of War (Pathe, April 12).—An ordinary story produced in rather an ordinary way; there are only minor virtues to be found in the two-reel picture. In the announcement the spectator's attention is called particularly to the blowing up of the bridge as one of the big scenes. Probably it will strike some as being spectacular, but those who have witnessed other war dramas will find little in it to enthuse over. We have seen feature war films that had ten explosions, every one of them outstripping this one in size and realism. And other scenes of war, which take up considerable space. The acting, however, is satisfactory. Jean Daniade, a man wanted by the police, takes the letter of identity from the body of a dead Mexican workman. He leaves his own certificate of identification on the body. Meanwhile his wife has become the partner of M. Renaud, a fashionable Paris dressmaker. The two are in love, and, when she is informed of her supposed husband's death, they marry. The woman has a daughter, Jane, about to be married. Then Daniade appears and demands that his wife come to an Apache den to see him. She goes and gives him 500 pounds, her "jew-e-els" and her purse. M. Renaud learns of Daniade's existence, and aids the woman. Jean is killed by fellow Apaches, and, when the police find Madame Renaud's letters in his clothes, they arrest the woman. However, a woman of the Apache world confesses, and Madame Renaud is freed. As Jean is now really dead, the two can be happy again. The acting is praiseworthy. The Apache girl of the Paris underworld is a well drawn bit. But the general tone of the two-reel drama is not commendable. S.

Robinson Crusoe (Rex, May).—It would appear that the producer and the director, Otis Turner, have spared no end of trouble and expense in the making of this three-reel film. The scenes are picturesque and appropriate, though they may not always conform to some of the preconceived ideas of the spectator. The plot is constructed with an eye to the romance of the piece; the spirit of adventure and climaxes are sufficient to hold the attention of the spectator throughout the entire three parts. Mr. Turner has planted most of his coast scenes on a rocky beach, no doubt with the purpose of adding to the picturesqueness of the piece. The lodging of Crusoe gives small chance for criticism. There are the parrots, the goats, the robes of skin, and the cannibals. Robert Leonard is seen as the adventurer, and his work is always intelligent, conforming strictly to the lines of the part. He is not melodramatic or stagey, but plays with a naturalness which is agreeably impressive. Though the work of Edward Alexander displays sincere effort, it would seem that a real beard in this part would have enhanced the illusion of the piece. The spectator is never able to forget that Mr. Alexander is a white man, with a wig, overpainted lips, and a prominent nose. Perhaps, the most notable feature of the picture is the realism of the stage properties. Here, as happens to some of our directors, Mr. Turner has not gone astray. The ship, of the old style, square-rigged type, conforms exactly to what we imagined Robinson Crusoe sailed away on and one can almost feel one's self seated on the deck beside this boy, with the winds singing and the sea lapping the nose of the vessel. It is a splendid scene, followed by more splendid scenes of Robinson Crusoe saved, the raft at the wrecked boat's side, the search in the hold, the making of the hut, the saving of Friday, the rescuing of the Captain and his daughter, the retaking of the ship, and the trip back to the native land. One lives through these scenes as when they first gripped the imagination from the pages of fiction. In many respects, it is a remarkable feature film, remarkable for the extreme pleasure it gives one in witnessing it. The subtitles are quotations—short and pointed—taken from Defoe's book. The photography is admirable. Margarita Fischer plays the captain's daughter, and wins the love of Crusoe while on the homeward journey, in a modest, charming fashion. G.

The Bawler-Out (Reliance, April 30).—This three-part loan shark drama, by Forrest Halsey and directed by Oscar Apfel, has a story of many threads. In fact, there are so many characters and so many currents of the theme that the result is a bit complicated and somewhat confusing. The title is mystifying. How many people understand that a "bawler-out" is a sort of loan collector, who forces his or her way into a business place and loudly demands the payment of a loan? The "bawler-out" usually causes the worker's discharge. Wilson needs money, and Allen borrows from loan shark to aid him. Both are bank employes. It after develops (it is not very clear during nearly all the first reel) that Bendis, the bank president, also runs the loan establishment. In part one and two we see that Allen is in love with the daughter of Downs, the cashier; that Brice, a philanthropist, is investigating the loan sharks, and that Downs is "borrowing" from the bank funds. Allen can't pay the loan and is "bawled-out" by the woman collector. When the bank president appears there are hot words between him and the woman. He orders her discharged over the telephone. This scene is inconsistent. She was merely carrying out his own orders, as owner of the loan establishment. She, of course, does not know he is her employer. The "bawler-out" and the philanthropist join forces. Downs steals more money and aids Allen in repaying the loan. Brice sets a refuse can in the hall outside the loan office on fire. Those inside rush out. The "bawler-out" runs in, and gets information which afterward proves who is the real owner of the place. Meanwhile Bendis has discovered the shortage. Downs is to be arrested when Brice appears. Bendis is proven to be the loan shark, and is arrested, while Brice pays the shortage of the cashier. Then Downs's daughter announces, according to the sub-caption, that she has been "engaged for some time" to another. So Allen falls into the "bawler-out's" arms, and they kiss. This ending weakens the drama. There has been no building up to it. The "bawler-out" is a sort of muscular, "nervy" woman, who forces herself in and out of offices and factories and punches and slams people's faces upon the slightest provocation. For any one to fall in love with such a woman is rather a tax on our belief. Mr. Halsey probably conceived her differently. As played, she does not fit into the climax. The story tries to tell too much. There isn't time for any of the plot threads to get a strip upon a spectator. But The Bawler-Out is a bit unusual, and unquestionably one of the best independent releases of the week. Irving Cummings plays Allen. Jean De Limur is the "bawler-out," and pretty little Muriel Ostriche is the cashier's daughter. S.

SCENE FROM WONDERFUL PRODUCTION OF "QUO VADIS."

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

REGULAR RELEASES

THE EXPOSURE OF THE LAND SWINDLERS. 3 Reels. Featuring the famous detective, William J. Burns.

GENERAL FILM. 2 Reels. Feature releases.

May 3, 1913.—The Diamond Miniature, *Pathéplay.*
May 5, 1913.—A Midnight Bell, *Selig.*
May 7, 1913.—The Deerslayer, *Vitagraph.*
May 9, 1913.—The Cheyenne Massacre, *Kalem.*
May 10, 1913.—A Girl Spy in Mexico, *Lubin.*
May 12, 1913.—The Japanese Dagger, *Eclipse-Kleine.*
May 14, 1913.—Her Masked Beauty, *Pathéplay.*
May 16, 1913.—The Vampire of the Desert, *Vitagraph.*
May 17, 1913.—The Battle for Freedom, *Kalem.*

A DAUGHTER OF THE CONFEDERACY. 3 Reels. Featuring Gene Gauntier.

MEXICAN CONSPIRACY OUTGENERALED. 3 Reels. Featuring Martha Russell.

THE MYSTERY OF PINE CREEK CAMP. 3 Reels. Featuring Gene Gauntier.

THEIR LIVES BY A THREAD. 3 Reels. Featuring Martha Russell.

THE EYE OF A GOD.

RESCUED FROM THE BURNING STAKE. 3 Reels.

WARNER'S FEATURES, 145 W. 45th St., *New York.*

STATE RIGHTS

IN THE CLAWS OF THE VULTURE. 3 Reels. A symposium of spectacular sensation.

AMBROSIO AMERICAN CO., 15 E. 26th St., *New York.*

ADRIENNE LECOUVREUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation.

OEDIPUS REX. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully.

W. F. CONNOR, 1555 *Broadway.*

CLEOPATRA. Helen Gardner in the life of the most famous woman in history.

U. S. FILM CO., 145 W. 45th St.

QUO VADIS? 8 Reels. Dramatization of Sinkiewics's masterpiece.

GEORGE KLEINE, 166 N. State Street, *Chicago.*

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.

CARMEN. Dr. Another Marion Leonard picture.

MONOPOL FILM CO., 145 W. 45th St.

RICHARD III. 4,400 feet. Dramatization of Shakespeare's masterpiece.

SHAKESPEARE FILM CO., Longacre Bldg., *New York.*

TIGRIS. THE WORLD'S MASTER CRACKSMAN. 4 Reels. A spectacular detective story.

ITALA FILM CO., Columbia Theater Bldg.

HIAWATHA. 4 Reels. All Indian cast in picture of Longfellow's Poem.

P. E. MOORE, TIMES BLDG., *N. Y. CITY.*

MADAME DU BARRY. 1 Reel. Historical love story.

LES MISERABLES. 4 parts, 8 Reels each. A dramatization of Victor Hugo's immortal story.

ECLECTIC FILM CO., 145 W. 45th St.

HARRY WHITNEY AND "LUCKY" SCOTT HUNTING IN THE ARCTIC.

NORTHERN VENTURES, LIMITED, 145 W. 45th St., *New York.*

THE VAGABOND.
WESTERN FRONTIER DAYS.
BURIED ALIVE IN THE BLACK DIAMOND MINES.

INTERNATIONAL FEATURE FILM CO., 145 W. 45th Street, *New York.*

REVIEWS OF LICENSED FILMS

The Millionaire's Playground (Kalem, April 18).—Mere exception is given an optical interference to Palm Beach, the smart Club, the Monte Carlo of America; the yacht, chair walk; the bathing on Lake Worth; as well as fishing, golf playing, baseball and sun bathing on the beach. Clear photography and interesting scenes.

G.

The Bravest Girl in California (Kalem, April 18).—Although the story of this half-reel farce does not amount to anything, Ruth Roland makes it attractive by her consoling appearance in feminine riding togs. After a comedian and his daughter are ensconced at a "rube" vaudeville theater, they set matters at a riding academy. There the girl meets a young millionaire. The father plays a game of cards and ups the ante on a card game, and has his daughter rescue him with her revolvers. That clinches the romance.

G.

The Man from the West (Edison, April 18).—Mrs. Frances M. Wright has given a new twists to the old story of the husband, the misunderstood wife and "the other man." Brandon, following his father's dying words, forces Dilmore to the point of ruin in the stock market. Gilmore is the poet had ruined the elder Brandon. Then the younger Brandon offers to save his enemy in exchange for the daughter's hand in marriage. The wedding takes place. The "bargain" stifles the girl's love. Still she is true to her husband and rejects an old lover's attentions. The husband and a visiting uncle misunderstand. The wife starts to return to her father, but her good-by note, saying that she realized her love at last, is found in time to prevent a separation. The happy ending seems a bit forced. The photography is strikingly good. There is a bright bit of business when the heroine snaps her friends with a kodak in an early scene. In two of the different room settings the same statuette and apparently the same desk are used. The scenes follow each other, making the lapse of direction especially noticeable. Mabel Trunnelle plays the wife with sympathy. Augustus Phillips is Brandon and William West is the uncle. George A. Lessey is the director.

G.

Playing With Fire (Vitagraph, April 18).—One of the best film dramas of several weeks, possessing an iron grip on a spectator's interest. At basis, Mrs. Breuil, the author, has merely taken the old triangle of the man, the wife and the other man—the oft-told story of the moth and the flame. Harrington marries Marion after years of devotion. The young woman is a coquette—a pettish, butterfly bit of femininity. The wife flirts with an old lover, who lures her to the deserted studio of his brother. There the two are face to face. The trite plot had been so adroitly presented up to this point that we expected a new solution to the problem. Consequently the old way of having the husband appear seemed rather weak. The husband, pacing on the other side of the street, sees his wife in terror at the window. He rushes upstairs. Meanwhile, the lover, fearing the wife's threat to jump from the window, has unlocked the door. The husband appears, knocks the lover down and faces his wife. Then, according to the sub-caption, the wife tells her husband, "I am glad to die by your dear hands, for at last I know I love you." So there is a happy ending. It is apparent that the story falls down toward the conclusion. The husband has appeared in the nick of time in so many dramas that good acting can alone save the time-worn situation. The playing in this film play is decidedly excellent, and of the situation, old as it is, runs over successfully. The most forceful moments, in our opinion, are in the early scenes, where the wife and the lover hover uncertainly near the danger line of love-making. The conflict of emotions is wonderfully well depicted by Dorothy Kelly as the wife and Harry Northrup as the "other man." Harry T. Morey, too, does well as the husband. The direction of Bert Angster is most commendable. Another thing about Playing With Fire is worth noting. The scenes of the interiors are posed upon the screen as though they were the scenes in which they appear. Playing With Fire holds the attention like a hundred.

H.

The Crossing Policeman (Rex, April 18).—An artificial story—one of those in which excessive goodness is triumphant in the end. The policeman is very well played. The "copper" is very kind to the school children who take his "beat." He stops an automobile to which a political boss is riding, to let some children pass. This seems doesn't convince. There was really no necessity for standing the car to let the children pass. There was no congestion of traffic. In fact the street was deserted. Properly the policeman should have held the children back until the machine passed. A little girl is taken into the police station, leaves his beat to visit her. The boss reports him as "off duty," and he is discharged. The "ex-copper" gives his last day check to pay for an operation for the child, who subsequently recovers. Two years later the child and her mother are wealthy through a legacy. At last, the ex-policeman, now a tramp, falls in front of the mansion. He is carried inside and is rewarded at the finish made the gardener of the estate. The story moves slowly. Its only interest comes from the characterization of the policeman.

G.

On the Nobf River, Near Afton (Edison, April 18).—Exhibiting several types of the Darcot tribe, showing their native huts and canoes, and native excellent views of them floating of these quaint and terrible the river. This film of a few hundred feet worth proves very interesting from an educational standpoint.

G.

That Mail Order Suit (Selig, April 18).—A cowboy buys a dress suit by mail, and, after the boys give him the laugh, he resents it to Juan. Juan excites the amusement of the boys and, in anger, shoots up the saloon. Then follows another of those chases across country. At the finish the hero wins the girl during the absence of the two rivals at the chase. When they finally appear, each one asks the other to kick him. That makes a comedy. We can forgive anything but neither of these chases.

G.

Baby's New Pets (Lubin, April 18).—Baby draws a pin on the floor. The mother thinks the child has swallowed the pin and summons the neighbors and doctors. Then the pin is found on the floor. Accelerated photography is used to show one of the physicians, Dr. Slow, on his way to the house. A rather dreary half reel. Accelerated photography seems to be a sort of "last resort" to get a laugh when a story is

G.

Beating Mother to It (Lubin, April 18).—Tom is in love with Miss Rex, and Mabel Jackson is in love with the Widow Rex. The latter plans an elopement. Dons masquerades as her mother, Tom as the chauffeur, and they reach the rendezvous at the expense of the maker. He beats mother to it. Of course, in real life no one would have been disturbed at Dora's discussion for a moment, but we are prepared to allow a certain license in the production of comedies. As a half-reel farce, it is somewhat entertaining.

G.

Sleuthing (Vitagraph, April 17).—Sleuthing is the second burlesque in the Vitagraph series, and while one detects a slight improvement over the first one, so far as the humor is concerned, it is impossible to determine wherein the pictures so far, are worth while. If the piece disclosed a cleverly devised or original situation there is little doubt but what the spectator would laugh, but unsatisfactory for itself—it does not create mirth or fun. At times one is forced to laugh at the very ridiculousness of it all or the really splendid burlesque work of Norma Talmadge in the part of Belinda, also the good showing Florence Rockwell makes as Miss Cubelia the landlady, and Wallie Van as the deceiver, but over the general results one cannot enthuse. Mrs. Kate Price plays the part of the cook, Mr. Dowling the faithful swain, and Humble Mack the policeman. The story relates how Belinda plays detective to save her mistress from a deceitful lover. At the crucial moment her swain falls over, but a policeman comes to her aid, and, after a distressing time at the police station, manages to accomplish her purpose. Mrs. Breuil is the author of the piece, and Bert Angster is the director.

G.

The Sponge Industry in Cuba (Pathe-play, April 17).—Though this industry is a thriving one at the present time, little is known of it by the general public, and the aim of this picture, an aim that is largely realized, is to give inside glimpses into various phases of the actual business of gathering, trimming, sorting and shipping the articles. It is an interesting addition to the former subject on the same reel.

G.

What is Sauce for the Goose (Melies, April 17).—On the whole, this half-reel comedy is quite amusing. After a hasty courtship and marriage, the young couple embark for a trip in the South Sea Islands. A few days out, the young wife grows a bit tired of her husband and permits the attentions of other men. She proves so popular that the husband is robbed almost completely of her society, and in desperation he lays a scheme to rid her of admirers. He bribes the steward to put laxative in the coffee he is to take to the men surrounding his wife. When the coffee is drunk, one and all beat a hasty retreat to the railing. There is, following this, a few hours stay at Papeete, on the island of Tahiti, and it is here that the wife receives a taste of her own medicine. The native girls fall in love with the young husband and he is not slow in taking advantage of it. In fact, he is just a bit too fast for the good of the picture's ingo. However, it cures the wife and on returning to the boat she will have naught to do with the other young men. Her time is all for the husband.

G.

A Tahitian Fish Drive (Melies, April 17).—On the same reel with the comedy, "What is Sauce for the Goose, this subject, of an educational nature, proves immensely entertaining. It is only that the director has spent too much time on some of the less important scenes of the fish drive and has failed to show us anything of the actual securing of the fish that the picture is a disappointment. This fish-driving event happens in the inland every ten years and then only by the special permission of the French Governor in Tahiti.

G.

A Prideful Intruder (Biograph, April 17).—One is inclined to perceive that a previous drama, produced by the Biograph Company, titled the Wrong Bed, has formed the basis for the new production in this piece. It deals with an eye strain, which causes a young business man to fall in love with his stenographer and a dreadful mistake in putting up a bottle of remedy for her. There is admirable suspense in this situation which one must attribute to the expert technique or skill of the director in the arrangement of the scenes, but that the story matches up to the usual standard of the Biograph dramas, in depth and connection must be questioned. The principal scenes in this piece are laid in the office of the oculist, the stenographer, and the situation is complicated by the intrusion of a colored lover, who comes to the office to consult the oculist, and leaves under the impression that he has been given a prescription for his sweetheart. As it is, any attention in the piece is centered about the stenographer, and the lover, who is evidently supposed to be unknown to her parents. The action is commendable.

G.

Peggy Out (Essanay, April 19).—The story in this film is slow in getting started and the comedy situations, when reached, fail to carry conviction. Fundamentally the complications are too casual and many of the situations seem to be contrived to afford full opportunity to introduce pretty girls and to display their wiles and charms at their best. Scenes almost devoid of interest are given undue material, yet in this picture they are employed to supply most of the entertainment. Friends of Mrs. Carney read that Augustus Carney is being sued for $10,000 in a breach of promise case. They hurry to the wife with the news and the consequent tears and lamentations may be imagined. The true condition is not clearly brought out, but in the end the operation is left to suppose that Augustus Carney is also the cause of the policeman's wife's sudden love to Peggy, and that Peggy, with his interference. The writer is better than the story.

H.

Mystery of the Stolen Child (Vitagraph, April 19).—Helen Costello is a delightful child on the screen, and Clara Kimball Young is always charming and unaffected as the Vitagraph producers have given this story a full, carefully laid setting with a little comedy and element thrown in by way of novelty, the picture presents itself as a diverting, pleasantly thrilling comedy drama. Unless one has followed Maurice Costello in the series of Lambert Chum sets, will fail to appreciate fully the interest of Lambert Chum in this case as a matter of fact, he has no connection with the story beyond that which he has as a detective, and his name might as well be Henry Brown, or Bill Jones, or Tommy. It is the direction of Mr. Costello and Mr. Ransom and the acting that gives the play value. Several reels need to the career that Mr. and Mrs. Marvel have been killed, and that their little daughter is going to the grandparents. Said earlier being rich, the rascals set out to steal the child and demand ransom. At the same time the reveals read that a nurse is needed for the child, and they send a girl friend to fill the position. This girl is treated so well by the grandparents and

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child that she refuses to be a party to the plot. Through her advice, the guardians decide to send the child to Europe under her care, and after several adventures she is finally aboard. On board is also Lambert Chase, and our little heroine takes a liking to him. Three days out she is lost, and grandparents, nurse, and deck hands run wildly about searching for her, fearing that the rascals have carried out their purpose. But not so: Chase is watching over her on the top deck, and this commences another romance, to be told somewhere else. G.

He Had a Goose Coming (Biograph, April 14).—For a half-reel farce, He Had a Goose Coming is satisfactory; the idea is fresh, and it has been treated in an expert style as to detail work, business and acting. As a surprise, the young rounder receives a telegram from his rich uncle, stating that he intends to visit him with the idea of sizing up the young man he is thinking of leaving his fortune to. Though a fast youngster, he plans to be extremely good, thinking that that is what his uncle wants. Uncle happens to be a stiddy bird himself, and is disgusted at the tameness of his nephew. After the visit he sends a letter to the nephew, saying that inasmuch as he doesn't sound any money he won't need any of his, and so he has decided to leave it to a home for chorus girls. G.

A Horse on Bill (Biograph, April 14).—On the same reel with He Had a Goose Coming, this burlesque comedy is a scream from beginning to end. It is the biggest laughing hit of the Biograph half-reel comedies that it has been our pleasure to witness in many a day. Though the director, Dell Henderson, has handled it as burlesque, he has not cheapened it for the better class patron by introducing impossible business and nonsense, or apt to find its way into screen fun. The leading lady of the performance to be given by the town band loved by the leader of the band and the trombone player. The leader being the favored one, the trombone tries to get even by passing a bottle of whiskey to the leader the night of the performance. He works disaster for both of them. G.

Pete Tries the Stage (Lubin, April 12).—To call this a farce would be improper; it is more of a burlesque than anything else. Peter Lang and Mrs. George W. Walters play the lead roles. Both Mrs. Walters and Mr. Lang can be relied upon to supply any reasonable picture with considerable humor and fun, as is demonstrated in the present case, but to say that this is one of the best of the series would be off key. In subject and treatment it is one of the poorest. The play is little more than worked over shoe stuff without even the virtue of a clever climax. Pete has ambitions for the stage, and reads his book of instructions on how to act while his landlord cries for his rent. Because the agent is a woman and looks favorably upon Pete as a man, Pete is given his opportunity, but fails miserably when the test comes; it is a sad parody on the Merry Wives of Windsor. Returning home disappointed, tired and sore, Pete receives a note from Mrs. Walters, telling him to come down to the office, inasmuch as he can't act, and open mail for her. Naturally Pete accepts, for it means a life position with rent always paid. G.

A Streak of Yellow (Kalem, April 14).—When he supposes that his fiancee has lost her beauty through an accident, the yellow streak asserts itself in Cadwell, and he writes her a note, stating that he cannot marry her and is leaving for Europe. Now Evelyn is loved by Worthy, a serious, high-minded young man, and when he hears of this act he visits Cadwell at his apartment and demands that an apology be made to the girl. After an altercation, the flashing of a pistol and a chase Cadwell is brought to the apartment of the girl to confront her. And, standing before the veiled girl, he makes a lame apology, only to discover afterward that she is not disfigured, and the constant young Worthy receives his reward. Perhaps the worst complaint to lodge against the picture is that it is founded on a conventional idea, without a big situation to draw it up from the ordinary. There is not sufficient reason given to show that Worthy had a justifiable motive in interfering in the matter at all. If Cadwell desired to break off his engagement that should have been between him and the girl. As there was nothing especially insulting in the note, and whereas the girl did not appoint Worthy as her champion, Worthy's actions seem a little inconsistent and out of place. Alice Joyce is always fascinating and refined, and she draws every ounce of pathos out of the part. Tom Moore as the hero, Worthy, is acceptable, as also is Stephen Purdee in the role of Cadwell. The flashing of the pistol when the two men have their quarrel is inclined to cheapen the tone of the piece, giving it an ultra melodramatic flavor when it is not melodrama in any sense of the word. G.

Pathe's Weekly (Pathe Play, April 14).—Practically the whole issue of this Pathe news film is devoted to the flood and cyclone which recently swept over Ohio and Nebraska. In their effort to give their patrons a clear idea of the great amount of damage done and the suffering caused in these places, the company has succeeded exceptionally well. The comic section is especially funny. G.

The California Oil Crooks (Kalem, April 12).—An impossible melodrama worked out on conventional lines with an ineffectual climax and no purpose in the story except to show that vice is defeated always. George, played in rather a too heroic manner by Carlyle Blackwell, has a worthless girl well which he leases to Todd, played by Paul Hurst. Todd is a crook and he puts into operation a scheme to make his well appear a paying affair by tapping one of the pipes from an adjoining well, in order to sell stock. George knows nothing of this until enlightened by Nelly, his sweetheart, who is the stenographer in Todd's employ. George confronts Todd with the accusation, and Todd, finding that he is discovered, proceeds, single handed, to bind and gag George, tie him to a post and set the buildings on fire, all of which is very melodramatic, but not the least thrilling or reasonable. The promoter and his partner are finally apprehended and brought to justice, and George and his sweetheart go on living as before. G.

The Happy Home (Pathe, April 12).—In writing a photoplay we have been led to believe that the author should first arrive at the subject which he wishes to treat, and then stick to that subject without diverging into other channels. This the author has failed to do here. He starts his story at the point where the girl is waiting for the return of her sweetheart from sea. Through scene after scene the spectator is carried on and comes to sympathise quite sincerely with the girl when the news is brought to her that her man has been lost. We are made to appreciate her position when she allows herself to become engaged to the other man, and we become somewhat interested when this stranger turns up as the only survivor of the ill-fated schooner. But when the action is completely switched around with a situation or complication that is entirely irrelevant to the central theme, one is amazed. This is where the husband is angered at seeing the reflection of his wife and the stranger (the supposed lost sailor) through the glass door. The spectator is not interested in any such complication; he is interested in this sailor, the girl and the other man, and the final working out of this rather tearful affair. The theme up to this point is conventional enough, but the author hasn't improved the effect any by dropping it. G.

Cured of His Love (Selig, April 18).—To cure their daughter of her infatuation for a chauffeur, the parents invite the young man to a dinner party. His boorish manners end when the girl has him thrown down the front steps. As a half reel it is just fair. S.

The Little Tease (Biograph, April 12).—This two-reel Biograph drama deserves to be released as a feature—not for a long time have we witnessed a photoplay of this kind that proves so delightfully pleasing, that has such a big heart interest. It is a play of heart appeal with the master hand displayed in the adroit touches of comedy. There is a firm grip taken upon the heart of the spectator from the time the little tease appears as a child to twist the tail of the dog, until she meets and loves the valley man, and on till she returns with a broken heart into the mountains, and finally the arms of her old father. Miss Marsh plays the ingenue lead, and what a winsome, appealing creature she is. Miss Marsh can rest satisfied that her work will stand immune from the most critical critic's voice or pen; she does some of the most charming acting imaginable, with a reserve force for those last moments when the heart is torn out of her—seemingly—and she steals to the closed door of her father's home. Henry Walthall as the valley man gives an admirable interpretation. Robert Harron as the youth of the mountains, whose faith remains both in the woman and in the Word of the Good Book, is splendid. And Charlotte Miller in the role of the father contributes much to the picture's remarkable success. From the time she is first met in short dresses until she is almost grown, the girl vents her pranks on her parents, playmates, and the wild things of her mountain home. She is a child until the valley man loses his way in the hills, then returns again to carry the child off as a woman. Her faith is soon destroyed, however, and so is that of the old father, both in the child and the Good Book. He fastens the door of his cabin against the world, and takes the light from the window which assists the wayfarer over the rough mountain paths. It is the mountain lad who helps all through these struggles, and the light returns to beckon the little tease as she leaves the valley behind. Effectiveness is gained in the deftly drawn action, the warm acting, beautiful photography, and the picturesque scenery. It is a two-reel picture worthy to take its place among any of the features we have. G.

Keeping Tab on Sammy (Gem, April 12).—The same criticisms that has been offered against several of the Gem pictures can be successfully raised against this one; the action is fearfully slow and the subtitles are too long. And aside from this, there is really too little in the idea to adopt it for a farce, at least so it appears here. A mother takes it upon herself to investigate the habits of her daughter's fiance. She imagines she has hit upon some scandalous news, but she is the one who is fooled. In the end all is happiness, and there is a double wedding—so is. G.

The Man Who Wouldn't Marry (Kalem, April 12).—Morals are always commendable in photoplays. The moral of this one is, "Young man, marry when you are in love, if conditions are propitious, and don't delay." One imagines that under ordinary conditions this moral would hold, and the author evidently believes so, for his play sets it forth quite clearly and forcibly. Walter Edwin, as the director of the piece, has seen to its proper staging, and the details with admirable skill. Marc MacDermott is the lead, is an admirable figure, though it does seem beyond his ability to appear as a youth—a youth of twenty, say. Priscilla Dean plays the girl of the romance, and while she is required to do little, she does it acceptably. As a thorough photoplay, the picture is weak. James Buckley, a wealthy bachelor of fifty-five or so, is asked by his young friend one evening why he has never married, and Buckley tells the story, the story that is told to the spectator in vision form. Bigelow Cooper, Richard Tucker, Miriam Nesbitt, and Robert Brower are seen in the less important roles. G.

Broncho Billy's Reason (Essanay, April 12).—Broncho receives a letter from his widowed mother, urging him to send her some money, in order to save her mortgaged home. Broncho, being broke, sells his gun, and tries his hand at the gambling table with the proceeds. He loses what he has, and goes out on the hillside to mourn his lot. Beneath his vision passes a herd of horses. Believing that his reason is justifiable, he swoops down upon the animals, decamps with them, and disposes of them to a dealer in a neighboring village. The loss is discovered, and Billy is chased, but escapes over the border line. Months after he sends money to reimburse the dealer for his loss when the horses were taken from him. G. M. Anderson is always to the foreground with his engaging personality; the story is interpreted by a simple plot, made effective largely through Mr. Anderson's playing. In portions of the film the photography is rather poor. G.

The Italian Bride (Pathe Play, April 16).—The appeal of this well-developed dramatic photoplay is irresistible. The story is told in a direct, sincere manner, the acting is convincing, and the settings form a true background for the central characters. Tony leaves his intended bride, Angelina, in Italy, and, accompanied by his friend, Peter, goes to New York. He prospers as a peddler. Peter is not so fortunate as a cobbler, moreover he loves Angelina. By a clever trick he secures Tony's savings, without the theft being known, and then successfully works a scheme to bring Angelina to New York, while Tony is on his way to Italy to get her. The scene in which Peter attempts to force his love on the girl is a finely directed bit of effective acting. In the end the lovers are united. D.

A Plot for a Million (Kalem, April 16).—Recent Kalem pictures frequently have excelled in photography, picturesque settings, and scenes that individually are dramatic, while the story in its entirety was not clearly developed. This is true of A Plot for a Million. Much of the action takes place in the South, and water scenes that bring a yacht and a turboat into play are particularly fine, but the story is confused. It has to do with the attempt of a broker's dishonest secretary to take advantage of his employer's absence on a yachting cruise, that he may stampede Wall Street and in some way gain a fortune for himself; we never know just how. The love interest is found in the romance of the broker's son and the pretty daughter of a tugboat captain, who, in the end, takes the broker and his party from the stranded yacht, and, we surmise, is responsible for the saving of the fortune. A better story, in addition to the excellent qualities of the film, would have made a first-class picture. D.

After the Honeymoon (Vitagraph, April 16).—Rapid fire action and a situation containing strong farcical possibilities give amusing moments to this farce. In which Robert T. Thornby and Mary Charleson carry the leading roles with considerable spirit. A newly-married couple have such a violent quarrel that the husband looks for another boarding place; whereas the wife does likewise, having secured a position as night cashier in a restaurant. It happens that the pair apply for accommodations at the same house, and they are given the same room, the landlady figuring that one will occupy it at night, the other in the daytime without confliction. Inevitably they meet and are reconciled, but several good laughs are supplied before the expected ending. Settings are good, as is the acting. Rollin S. Sturgeon directed the picture, the scenario for which was written by W. Hanson Durham. D.

The Fire of Vengeance (Pathe, April 15).—Vigorous, intelligent acting marks this dramatic screen play and it is on the acting principally that the piece must depend for its success. During the unfolding of the action we are told a story of love and the vengeance of a woman scorned. A wealthy woman, the Marquise of Mendoza, secretly in love with and proud of Lucien Henry, an unknown artist who has painted her portrait, assembles her friends to meet him. At this reception, the Countess of Grandchamp is introduced to the artist and greatly attracted by him. He in turn finds her quite agreeable and in time they are married. On learning of this the Marquise, out of revenge and hate, instructs her agent to purchase all of Henry's paintings, keeping her name secret. These paintings are put in a small house and then the artist is invited by the Marquise to the place and he is shown the heartrending spectacle of the destruction of his life's work. To one whom money counts but little in such matters, his grief is pathetic; it is a climax that carries the picture over with conviction. G.

The New Pupil (Edison, April 15).—This comedy-drama will sustain the Edison reputation for clean, pleasing pictures; it is a clean and lightly entertaining romance of Bohemian life in New York, wherein a certain young French-American composer is made to change his opinions of American women who study abroad. Henri, while visiting his friend, Jack Seymour, an artist, at his apartment, is sent out to a delicatessen store to secure some eatables. On his way back he accidentally blunders into the wrong room where he confronts a young girl whom he falls in love with as the ideal of his romantic heart. She, being a music teacher and despairing of other means of introduction, the young composer, Henri, enrolls himself as a pupil, concealing his identity. However the girl recognizes him from a portrait and interview in one of the daily papers, wherein he expresses a disparaging opinion of American girls. She allows him to continue on for a time, but he is finally forced to admit his identity. He informs her that he has adopted this means because he loves her and she is the end forgives, but not until after he has retracted. John MacCormac, as the author of the tale, has developed his plot in a simple, straightforward manner, rated to bring the finest points out of the story. Augustus Phillips enacts the part of the young composer with a spirit that is amusingly appropriate, and Mabel Trunnelle makes a dainty music

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teacher. Arthur Housman plays Jack Seymour, the artist friend. George A. Lessey, the director, has made a capable production. G.

The Accusation of Broncho Billy (Essanay, April 19).—Sleep walking nearly causes the death of Broncho Billy in this one-reel photoplay of the well-known character. Except that the producers have given the situations the atmosphere of the Western camp, there is little new in the piece. Save for the acting of G. M. Anderson and his personality, which imbues the action, there is little in the situation or plot to justify its production. Yet the piece retains a certain grip upon the spectator. In spite of the improbability of the occurrence and the scarcity of real plot. That it is carefully staged is one reason for this, perhaps. Broncho, trusted by his companions in the camp, is given some money to care for. He takes all due precautions to guard it, but that night he gets up in his sleep, unlocks the strong box, carries the money off and hides it. Suspected, the next day he is apprehended and locked up. The night following his companions break in, bent upon lynching him, only to find him walking around in his sleep. They open the door for him, he walks out and secures the money, replaces it in the strong box and returns to his punk. Realizing and repenting of their mistake, the men gather at the bar for a drink. G.

The Secret Marriage (Kalem, April 23).—This much used theme probably will continue to interest audiences just as long as it is acceptably handled. The Kalem version is not novel, but it has the simple quality of heart interest that may be relied upon to entertain. A young civil engineer is in love with a girl, but his love is not returned. His handsome brother is more successful and suggests a secret marriage to Nelly. She accepts, the husband turns out to be a good deal of a brute and decides to desert his young wife rather than have the marriage made public. He is killed by a fall from a horse and the way is opened for the faithful brother to bring happiness to the girl. Agnes Vincent, Harry Millards and Hunt [illegible] do very well in the principal roles.

Scenes in Tokio, Japan (Pilot, April 23).—The appearance of the street crowds in Tokio and the throngs visiting the temples of the gods are vividly suggested in this film.

REVIEWS OF UNIVERSAL FILMS

In a Strange Land (Powers, April 30).—When the sympathies of the spectator are touched, when the notice of a situation or a chain of situations and events implants itself firmly upon one's heart strings, when all this is done through the medium of the screen, then we can say that we have a photoplay of human interest, genuine human interest, and that is what this picture has. It is one of the best pieces of acting we have seen this capable actor do in some time; he portrays his character, that of an immigrant, in a sincere, intelligent manner that never permits overdrawing or grimacing. And the child is particularly good. There is no room for criticising the plot or its construction; the photography and settings are in harmonious accord with the high standard of the house. He, the immigrant, arrives in this country with his little girl, his wife having died at sea. Friendless, he struggles to establish himself, and after passing through several discouraging experiences he secures work, while the child acts as the little housekeeper. In the habit of bringing flowers home to her of an evening, the father intrudes upon private grounds and in consequence is arrested. He tells his story through an interpreter and two policemen are sent to accompany him and investigate his story. In the interim, the child, wondering at the father's delay, has gone out to look for him. When the father returns he imagines that she has been taken from him and in the crude reasoning of his mind, he is ready to kill. But she returns and all ends joyously. G.

The Last Roll Call (Bison, April 29).—There is one thing to the credit of the author, no matter how badly he has handled his material, in the writing of this two-reel photoplay of Civil War—he has evaded the everlasting situation of the Southern girl in love with the Northern officer, or vice versa. There is none of that in the plot, the author having struck out on rather original lines, so far as the theme goes. On the eve of battle a young sergeant is refused leave of absence by his friend and colonel, to attend his wife, who is dying after having given birth to a baby girl. At the close of the battle the sergeant deserts and returns home. His absence discovered, a detachment of soldiers is detailed to bring him back, dead or alive. The officer in charge refuses to carry out his commission after taking in the situation. Following the wife's death, the sergeant escapes to distant parts, where, in after years, he degenerates to a common hobo. Twenty years have elapsed and he longs to see his native town and his child. On returning he finds the child has been adopted by the colonel and is now grown to a pretty girl. He instructs the old darky, who has recognized him, not to disclose his identity, and he crawls, years after, into an old barn to answer the last roll call. Rather a sad story, one would say, but a bit irregular as to reasonable, consistent drama. The author hasn't shown with sufficient clearness why this man should be made the victim of such cruel circumstances. Not but what it could have happened. That isn't the question: why did it happen? What led this man to remain away from his child and home for twenty years after the war had closed? Why did the colonel adopt the child? Was it out of a sense of justice? Perhaps, and perhaps the sergeant remained away because he felt that he might be branded with disgrace if he showed himself. There are many reasons which could have been advanced to these and other questions, but are not. Who was this fiancé of the girl's; a son of the colonel? What did the colonel do to redeem himself—was he justified in refusing permission to the sergeant for leave of absence? The play fails because reason and motives have not been supplied. The war scenes are only fair. G.

The Old Maid's Last Attempt (Frontier, April 29).—Except for the ending, this comedy is trite, based as it is upon an idea which has been in service time without number. In substance the comment is after the same. Though well along on years, a bachelor cowboy advertises for a wife, referring to himself as young, handsome, and wealthy. An old maid answers the advertisement, misstating her virtues to a large extent, and they finally catch up a meeting, she agreeing to come West. There is disillusionment on both sides, and, after a hearty chase, she escapes and returns home. At times it is quite laughable. G.

A Joke on the Sheriff (Crystal, April 27).—On the same reel with Forestful Friends, this farce is rather tame and trashy. When it should be farce, the characters have been allowed to drift into burlesque, both in make-up and acting. A rube sheriff arrests a tramp for stealing the widow's pies. Subsequently the tramp wins the sheriff's money in a card game, cleans himself up, and succeeds in cheating the sheriff out of the widow's hand. G.

The Daughter of the Sheen Ranch (Frontier, April 24).—In the staging and directing of this photodrama, the producer has utilized every means possible to incite the warm spirit of Western romance and adventure in the mind of the spectator and in this the director has succeeded remarkably well. Photography is good and the acting and settings are above reproach. One noted, though, that the general subject matter of the story is slightly antiquea, a fact which must be attributed to the author. Also one observes several faults—one grievous fault, a failing to supply a working motive for the Indian in championing the cause of this young couple, the daughter of the ranch and her sweetheart. This Indian loafer is a hero of the first water in giving his life for the girl. But what prompts him to do it? Neither the girl nor the boy had befriended him, there is nothing to show his relationship to the other characters. Yet so far as cowboy fighting and vivid atmosphere go, the picture is admirable for the average patron of motion pictures. G.

Her Hero's Predicament (Nestor, May 10).—For actual laugh-producing, humorous nonsense this farce surpasses any that the Nestor Company has turned out in months. Taken as a whole, it is not the best written or constructed picture farce that we have seen from that company; the author is excessively slow in getting down to the main situation, in leading the action up to that point where the fun begins. Yet when it does arrive, it arrives strong, even though the situation be old. The exposition, or what is meant for the exposition, relates how one young fellow, to get a day off, played sick, went to the seashore and saved the life of his employer's daughter. An acquaintance results in the young fellow discovering the identity of the girl. Here is the first situation and the spectator looks to see the comedy derived from it. However, the author has switched around into another channel; nothing develops out of the first situation. The clerk is invited to attend a leap year ball with the girl and hires a dress suit for the occasion. Accidentally this dress suit is ripped in rather an embarrassing place. His friend sews it up only to have it come apart while he is at the ball. With his girl, he retires to an anteroom and waits behind a screen with a shawl around his legs while she proceeds to mend the trousers. A crowd of girls enter and in his effort to escape he backs through a door—into the main ballroom. For several moments the laugh-provoking is kept, slowing up only at the last when a satisfactory ending is supplied. G.

The Cleanup (Nestor, May 21).—There is the villain, the young girl he has cast off, and the young wife of the hero whom the villain loves. The action for this one-reel photoplay is laid in the Wild West. While the husband is away, the villain enters his home, and picks up the babe of gold and the girl's baby and flees to a retreat in the hills with the wife following. That is why the villain took the baby, so that the wife would follow. But following these three, is the cast-off girl, and she effects the escape of the wife, secures the gold and returns to the cabin in time to prevent a tragedy between the man and his wife. In the interim the husband has returned and found an accusing note left by the villain which causes him to suspect his wife. It is one of those melodramatic offerings with little depth or cleverness evidenced in the conception or working out of the plot. One inconsistency which might have been prevented by the director, is where the wife and child are locked in the deserted cabin. Though there is a window at hand she makes no effort to escape, waiting for the girl friend to smash the glass and almost force her out of the house. After the wife's escape, when the friend sneaks down upon the villain as he is burying the money, why does she retreat to the house when the revolver was in her hand and she could have held him up there just as well? Perhaps it was to give the wife time to get back to her house, but this fact is not brought out. If the author expected to make his climax convincing and true, he should have supplied more grounds for the suspicions on the husband's part. As it is, the situation seems forced and unnatural. G.

Universal Animated Weekly (Universal, April 16).—In comparing this issue with others of its type, there is a surprising superiority so far as interesting events and personages shown are concerned. There are several features rather out of the ordinary, which one doesn't get in the usual run of the other companies such as Wheels of Commerce, showing the strawberry farm near Beaumont, Tex., the ladies' hockey match at Richmond, where the English team wins, and Who's Who in Stageland, showing the virginal star Kitty Gordon, in several poses. Other numbers worth noting are the launching of the Tuscon, a U. S. torpedo boat at Quincy, Mass.; the Jamestown races attended by several members of President Wilson's Cabinet, and the christening of a motor boat racer, the Marquis of Soriano's Bonaco at the Isle of Jolie. G.

The Cub (Imp, April 28).—Dealing with a reporter, who, suspecting the honesty of his editor, plays detective, runs him to the earth, and in consequence wins the daughter of the mayor, this photoplay written and directed by Harold M. Shaw for the Imp Company, does not impress vividly as a dramatic offering. While Mr. Shaw has paid careful attention to the staging and management of the business, his plot, besides being a trifle stale in theme, is loosely constructed. Again it appears out of place to call the hero of this story a cub reporter, when by age and appearance he conforms more closely to a well-seasoned news gleaner. At least, according to the popular conception, a cub should be a young man. In working out the premise the author has not established the relationship of the cub and the girl, and, in fact, one does not discover that she is the daughter of the mayor until toward the middle of the story. Some vital reason should have been given as to why this reporter sought to spy upon and convict his employer, thereby jeopardizing his job. Some working motive should have been supplied. The action does not develop smoothly, and in either case one would not term it an especially effective graft photoplay. G.

The Ingrate (Nestor, May 2).—Without regard or appreciation for the kindness shown him, the ingrate steals the bag of gold from his partner, the brother of his sweetheart, while they are in the middle of the desert. It was the act of a madman, for he might have known that death faced him out there alone without water or food. The donkey, having escaped, returns home, and, fearing some disaster, a searching party sets out to find the two missing men. They find and revive the robbed friend, and he tells them his story and the party push on to finally come across the lifeless body of the man, a note in his hand seeking forgiveness and instructing the finders to tell his sweetheart that his last thoughts were of her. While some of the scenes on the desert where the men are dying of thirst are a bit lurid, patterned after the fashion of scenes we have seen in many previous screen plays, through capable acting and realistic scenery the piece scores with considerable power. G.

Boso Arrives (Powers, May 9).—It is all executed in such seriousness that the humor in the several situations, and more especially the climax, where Boso awakes from his dream, is convulsing. The acting is splendid, and the arrangement of scenes is most happy. Boso is a thorough hobo and despises work, but he dreams one morning, while lying beside the car track, of making good as a cowboy with a pretty girl as his reward. G.

An Eastern Cyclone at Bluff Ranch (Frontier, May 3).—More interesting than this boy's affair at the Eastern college is his young wife's trouble with his Peruna drinking sister on the ranch—and this is treated with disproportionate brevity. If the author had been content with giving us enough information to answer the requirements of an exposition and devoted most of the plot to the sister and the wife and the final rebellion, with less of the Peruna drinking by the sister and negro (a thing which lowers the tone of the comedy to a hurtful degree), it is safe to assert that we would have had a comedy of immense possibilities. As it stands, one is forced to laughter on several occasions, but that does not argue that the plot is perfectly arranged, that the player in the role of the negro woman does not burlesque the part, nor that the introduction of Peruna stimulates the humor. The young girl in the role of the wife is delightful, and her husband profits by good looks and engaging manner. The sister, though an excessively broad characterization, is very funny. G.

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THURSDAY

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and
THE COVETED PRIZE

Farce Comedies

SATURDAY

THE HOUSE OF DARKNESS

How the Mind of an Unfortunate Was Brought to Reason by Music

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When Father Was Kidnapped (Nestor, April 28).—Pops objects to the young artist paying court to his daughter, for he has another young man in view whom he wishes his girl to marry. The action is laid in the West among the cowboys. Our hero, the artist, grows desperate when he is ejected from the house and induces the girl to elope with him. Father gets hold of this note, and attempts to prevent the elopement by presenting himself, disguised as the girl. Now, it so happens that the father's friend has seen this note also, and he has arranged to kidnap the daughter, and when father presents himself he is gathered up and carried away. Shortly the mistake is discovered, but not in time to prevent the wedding of the young couple who have profited by the scheming of the two men. The idea has been used several times previous in other comedies, but through spirited acting and capable staging there is considerable humor to be seen in the present effort. D.

MUTUAL FILMS

For Love of Columbine (Reliance, April 12).—He loves the girl who plays with him in the clown sketch, loves her madly, but when she expresses her preference for the rich outsider he gladly allows her to go, anxious only for her happiness. As the wife of a rich man she is happy for a time, until her husband begins to neglect her for business affairs. Then it is that she grows lonely and hungers for the footlights and the grease paint. When her husband's neglect grows unbearable she deserts him and returns to her partner. The husband, who appears to be rather a good sort after all, feels bitterly the loss of his young wife. The other man accepts the girl back as his partner, but after a time notes that she is unhappy—that she loves the man she left. For love of her he determines to bring the two together, and with this purpose in mind sets out to find the husband. Locating him in one of the clubs, he upbraids him and then leads him to his wife's side. His heart is sad and glad at the same time, and though tears stream from his eyes he is forced onto the stage to play his role. Irene Hawley enacts the girl's role with considerable depth of feeling. Irving Cummings and George Siegman play the male roles with pleasing success. While some of the photography is inclined to be deficient, the story is capably told with the spirit of pathos well retained in the final climax. G.

The Mute Witness (American, April 5).—There is a rather unique situation in this American drama of love and life in the hills. A young photographer is sent into the mountains by his paper to secure pictures of wild game. At the home of old Barlow, he meets his two daughters, and immediately falls in love with the youngest. While in the woods one day with the old trapper, the young man arranges his camera so that when the bear trap is sprung, the camera will snap. Conway, a mountain scamp, in love with the oldest daughter, has been refused permission to marry her, by the father. He finds the old man leaning over a trap, and fells him with a blow. As he does so his foot slips and he is caught in the trap, and the camera snaps the picture. This gives the evidence to the young man in afterward bringing the fellow to justice. G.

Held for Ransom (Reliance, April 16). On the whole the photography in this comedy drama is rather poor. The basic idea for the picture is somewhat new, yet there are instances where the action is a trifle overdrawn. Our hero has been swindled out of his fortune by a clever business crook and is forced, at the opening of the story, to turn over his last piece of property, the Southern homestead. He returns to this home to bid good-by to his old servant, and later takes up his abode on top of a haunted peak, determined to live a secluded life. The crook and his daughter come to visit their new property. Our hero colors them and determines on his revenge. He kidnaps the girl, carries her to his cabin, and then informs the father by a note pinned to his door that until he returns the property his daughter will be held in captivity. In a wild rage, the father offers any price to the one who will apprehend the fellow and many neighbors set out in pursuit. The retreat of the boy proves safe from all searchers. During the sojourn in the mountains the girl learns to love the hero, and it is through her intercession that the father is finally made to give back the property and offer the young lovers his blessings. The drawing of the unconscious girl up the cliffs by the hero is a poor piece of business, too melodramatic and impossible. G.

The Surveyors (Excelsior, April 28).—If it had been convincingly done, this drama of Africa might have developed into something of a novelty. First we see the American explorers "arriving at Bolobo, Africa." The villainous half breed (the same timeworn Mexican "greaser" or redskin half breed transplanted to the dark continent) tries to make love to the heroine. Father knocks the scoundrel down and the half breed plots re-e-venge. He invites the "fierce Kacango" tribe to hit the war path. The cabin is attacked, but the "Bolobo tribe" comes to the rescue in the nick of time. It appears that the hero saves the Bolobo chief's son in an early scene. A sub-title said so, but the chief's son did not appear to be in any serious danger. In fact, from appearances, he either sprained his ankle or stepped on a tack. The tribesmen all wore nice white trousers for the occasion. The story itself is nothing more than the old Indian attack in new dress. S.

The Voodoo Pearl (Reliance, April 23).—For her story, Mildred Mason has selected the triangle of the two rivals and the girl. The lovers work in the jewelry establishment of Stiffany. Pearls disappear and Tom is arrested. Harry later finds the jewels and keeps the pearls, that his rival may remain in prison. Harry's sister finds the pearls, wears them to a ball and drops them. When they are recovered, he returns them to their original hiding place. Then he makes believe to find them and Tom is released. So everyone appears to be happy. Artificial and unconvincing in story. Why Tom is suspected more than anyone else isn't explained, except that we are shown him starting on a fishing vacation trip on the day of the disappearance. The jewelry establishment scenes do not appear real. S.

Old Mammy's Charge (Majestic, April 27).—The long arm of coincidence sets a severe wrench in this drama. The locale is evidently somewhere in the South. The father is a colonel, wears a goatee, and glorifies the realism by drinking mint julips. He refuses to allow daughter to marry a Yankee, and the lovers elope. Three years pass. The girl is apparently a widow, working in a laundry. There is a little girl. The mother dies, and an old colored mammy, who ran away with the elopers, takes care of the child by running a negro boarding house. This scene is a bit of a novelty. The case is reported to the children's society, and the little girl is taken to court. Then the colonel, in quest of his daughter, walks in, by a curious coincidence, just in time to take charge of his little grand-daughter. Unconvincing in its threadbare theme. The elopers and the forgiving parent who searches after many years are too familiar to films to be interesting, or seem real. A drama with fresh twists might set the old plot "over." Here the development of theme, such as it is, moves crudely—depending upon an improbable coincidence. S.

Not for Mine (Majestic, April 30).—After Elijah accepts the proposal of a young man and visits her married sister in the country. Three mischievous children make her think marriage is "no state of bliss." She gives back the ring and, after several of those comedy attempts at suicide by the lover, she changes her mind and 'phones him. The slight story does not produce new situations of any unusual humor. S.

The Ragtime Band (Keystone, May 1).—According to the standard already set by this company of Keystone players, this burlesque is rather tiresome, especially during the first portion. Fun improves, though, towards the last, when the band has its tryout at amateur night in the theater. But the whole picture does not display the cleverness that is usual to these burlesques. G.

The Children's Conspiracy (Thanhouser, April 29).—As a children's picture this farce is excellent in many respects. Especially are the two children, the boy and girl, who enact the leads capable and amusing, and the only wish that could be made is that they were a trifle older. To conceive and carry out such a plan as is the subject matter for this film seems like attributing more intelligence than children of this age ordinarily possess. In order to give room to the new old maid, the young girl, whom the children all love, is compelled to vacate her position as teacher. Two of the children plan revenge in a clever manner. They secure a blank bank book, attach the old maid's name to it, showing a large credit to her account, and then leave it where the old village "tight-wad" will find it. Find it he does, and, supposing that she is rich, he pays court and marries her without delay. The girl is given her old position, and the squire repents too late when he discovers his mistake. G.

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LICENSED FILM RELEASES

Monday, May 5.

(Bio.) The Tenderfoot's Money. Dr.
(Kalem) The $100 Elopement. Com.-Dr.
(Kalem) The Heart of An Actress. Dr.
(Lubin) Fudge's Treachery. Dr.
(Pathéplay) Pathé's Weekly No. 19. News.
(Selig) A Midnight Bell. Two parts. Dr.
(Selig) An Old Actor. Dr.
(Vita.) Blanton Mends the Clock. Com.

Tuesday, May 6.

(Essa.) A Mixed Affair. Dr.
(Pathéplay) The Ant-Lion.
(Pathéplay) The Chateau of Blois, France.
(Kalem) When Greek Meets Greek. Dr.
(Ess.) A Tango Tangle. Com.
(Lubin) The Judgment of the Deep. Dr.
(Selig) A Wedded Friendship. Dr.
(Selig) Hatching Chickens.
(Vita.) Omens and Oracles. Third of the Behaba Series. Com.

Wednesday, May 7.

(Edison) The Dividing Wall. Com.-Dr.
(Edison) Aunty and the Girls. Com.
(Kalem) With the Assistance of "Shep." Com.
(Lubin) The Prophecy. Dr.
(Selig) Bells Royal, a Confederate Spy. Dr.
(Pathéplay) The Crooked Bankers. Dr.
(Kalem) The Alien. Dr.
(Vita.) The Door Blazer. Two parts. Dr.
(Vita.) Inspection of the Quebec Police. Typ.
(Vita.) Disciplining Daisy. Com.

Thursday, May 8.

(Bio.) Prairie Love. Com.
(Bio.) The Coveted Prize. Com.
(Ess.) Two Western Fathers. Dr.
(Lubin) She Must Be Ugly. Com.
(Lubin) Hattie's New Hat. Com.
(Melies) A Trip Through the "North Island" of New Zealand from Auckland to Wellington.
(Pathéplay) Her Mother's Ambition. Dr.
(Selig) Her Guardian. Dr.
(Vita.) The Wrath of Osaka. Dr.

Friday, May 9.

(Edison) The Golden Wedding. Dr.
(Ess.) A Woman's Way. Dr.
(Kalem) The Hash House Count. Com.
(Kalem) Toothache. Com.
(Kalem) The Cheyenne Massacre. Two parts. Dr.
(Lubin) A Mock Marriage. Dr.
(Pathéplay) Montreal, Quebec and Halifax.
(Pathéplay) In the Valley of Vesubie, France.
(Selig) In the Days of Witchcraft. Dr.
(Vita.) Cupid's Hired Man. Com.

Saturday, May 10.

(Bio.) The House of Darkness. Dr.
(Cines) The People of Somaliland, East Africa.
(Cines) Excess Baggage. Com.
(Cines) Beautiful Lake Como, Italy.
(Edison) An Accidental Alibi. Dr.
(Ess.) "Alkali" Ike's Mothin-in-Law. Com.
(Kalem) The River Pirates. Dr.
(Lubin) The Paymaster. Dr.
(Lubin) A Girl Spy in Mexico. Two parts. Dr.
(Pathéplay) Puttin' It Over on Papa. Com.
(Vita.) The Sea Maiden. Dr.

MUTUAL FILM RELEASES

Sunday, May 4.

(Mal.) A Country Man's Romance. Dr.
(Than.) (Title Not Reported).

Monday, May 5.

(Excelsior) Brothers All. Dr.
(Amer.) The Brothers. Dr.
(Keystone) Aigle on the Force. Com.
(Keystone) Hits Ups and Downs. Com.

Tuesday, May 6.

(Mal.) The Children of St. Anne. Two parts. Dr.
(Than.) Title Not Reported).

Wednesday, May 7.

(Mutual) Mutual Weekly No. 19. News.
(Bell.) A Cruel Suspicion. Dr.
(Broncho) The Way of a Mother. Two parts. Dr.

Thursday, May 8.

(Amer.) Human Kindness. Dr.
(Keystone) The Darktown Belle. Com.
(Keystone) A Little Hero. Com.
(Mutual) Title Not Reported).

Friday, May 9.

(Kay-Bee) Past Redemption. Two parts. Dr.
(Than.) The Other Girl. Com.

Saturday, May 10.

(Amer.) Youth and Jealousy. Dr.
(Bell.) The Sheriff. Dr.

Mr. Exhibitor

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Photo postcards of all the popular Association Players, $4.00 per thousand, $3.50 per thousand in five thousand lots, $3.00 per thousand in ten thousand lots. The most appropriate souvenir to boost your box office receipts. Large photos, 11x14, $2.00 per dozen. One-sheet posters of all favorites, 15c each. Special signs and show cards made to order.

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NEW OFFICES OPENING

"WE HAVE WHAT YOU WANT WHEN YOU WANT IT"

REVIEWS OF LICENSED FILMS

A Mississippi Tragedy (Kalem, April 5).—Founded upon a magazine story that appeared some time ago, this photoplay deals with the circumstances which caused a tragedy in one family, and almost resulted in another tragedy. It is one of the most forcible pictures which the Kalem Company has produced in some time. Though it is only of one-reel length, the producers have exerted themselves to secure the proper atmosphere. Settings and costumes are in perfect harmony. Calhoun, a planter—a splendid character as portrayed by Henry Hallam—lives with his son and daughter. The girl is courted by Gordon, a gambler. The father objects to the young man, and orders him from the house. Some time later, while Gordon is traveling up the river, he finds Calhoun, who is returning from the sale of his cotton crop, engaged in a game of cards with an unscrupulous gambler. Knowing that the old man is being cheated, he insists on taking a hand in the game, and when the old man stakes everything, he cheats boldly and walks out with the money. But his act has been one of charity; he writes a note and slips it under the door of the old man's cabin. Unaware of this, Calhoun commits suicide by jumping overboard. Gordon, set upon by the peasants who believe that he is the cause of the suicide, is compelled to jump into the river and make his way to the bank. The unscrupulous gambler hastens to the home of the old man, and tells the boy and girl of their father's death. The boy, bent on revenge, organizes a searching party, and with hounds they finally capture young Gordon. In the interim the note has been found and sent to the sister. She carries it to the searching party in time to prevent the lynching of her sweetheart. G.

His Widow (Lubin, April 5).—His Widow, a comedy of half-reel length, is based upon a good idea, well developed, and ably presented by fresh Lubin players. Walter Stull plays the lead, the Lubin players. Walter Stull plays the lead, Faust; Mae Hotely, the role of the landlady. Faust and Francis X. Mercer, the uncle. Faust receives word from his uncle, whom he has not seen for several years, relative to his latest actions for trying to induce him to visit him. Faust Sen. leaving a note to his landlady, telling her that the old man is an awful bore, and to instruct him that he, Faust, is dead, and that she is his widow. The old man arrives and sadly receives the information. But at that moment Faust's girl takes it into her head to reappear, and from here on complications commence to pile up. It is all very funny. G.

Collecting the Bill (Lubin, April 5).—Before this half-reel farce is finished one is in the midst of uproarious laughter. Among the comedies or farces that this company has produced, it is one of the best. To whoever collects the bill the employer offers half. Each one of his clerks, in turn, makes an attempt, but each fails not only in collecting the bill, but returns with mussed clothes and a bruised countenance. The employer himself tries, and he gives the old "tightwad" a tough battle, but in the end he is vanquished. It finally rests upon the girl, his stenographer, to succeed. She succeeds in a woman's way. Instead of using harsh methods, she rubs the old man in the right direction and he pays. The Lubin Company is to be congratulated on such a lively farce. G.

The Broken Idol (Pathe Lay, April 5).—When a girl gives up the man she loves, it is a big sacrifice, but the heroine of this simple, but engaging photoplay, proves that her sense of right and wrong is stronger than her desire for future happiness. Spending a vacation on a ranch, she receives the attentions of a handsome cowboy. Ignorant of his family, she allows herself to drift on until love finds its way into her heart. But on that day she meets the baby of the man she loves, and she learns that she is the innocent cause of another woman's suffering. Her dreams are shattered. As an added feature in the picture we are treated to some rough riding and the antics of a tame bear. G.

He Answered the Ad (Vitagraph, April 5).—Eleanor Blanck, the author of He Answered the Ad, has given John Bunny a favorable vehicle for use in carrying his natural humor to the spectator. Flora Finch plays Amanda, Bunny's head strong wife. Anxious to escape from the misery of his home life for at least a part of the day, Bunny decides to answer an advertisement in the newspaper for a "heavy" in the ladies' chorus of a musical opera. Disguised ridiculously, he presents himself, and immediately makes a hit with the impresario secures an engagement, and an excellent contract for the season. His wife allows him to absent himself, paying no attention, until she discovers women's wearing apparel in the closet. She sets out to find him, and find him she does, though the attache refuses to allow her to climb over the box onto the stage to reach him. However, at the end of the second act she bears down upon him and demands explanations, and he gives them in the shape of $10 bills. When she learns that more is coming to her if she will allow him to retain the job, she consents promptly. Bert Angeles as the director of the company has done capable work. G.

Vengeance is Mine (Seliz, April 7).—Chano, a cripple living in a little Spanish village, hungers for the opportunity to express through the medium of the brush, and he submits to the temptation to steal to achieve this. He is caught, but saved from abuse by a kind padre, himself a painter who takes Chano in and teaches him the art. Eleanora falls under the eye of Chano, and immediately she becomes the ideal of his dreams. But, unfortunately, she has been betrayed by Arguello, and later, roaming the street as a waif, is taken in by Chano. Two years later she dies and Chano takes the infant daughter into his care. Twenty years then elapse, and we see Chano a great artist, and Arguello an old man, who comes to Iawn and beer at his ward, unaware that she is his daughter. The news of it kills him, and the padre says: "Vengeance is mine." Both Eleanors are delightful creatures as played by Beasie Eyton and Thomas Santschi as the padre makes one of the best padres we have seen; it is a pleasure to watch him act. But the rest of the characters, as presented, are almost grotesque. Arguello is wont to cause a titter when he appears. Wheeler Oakman as Chano does sincere work, but why it was necessary to make a cripple of the character is not obvious. It does not add to the pathos of the piece. There are numerous faults to find with the cutting of the film and the construction of the plot—we suspect that the poor continuity is due to the film cutting. When this old villain comes to leer at his daughter, the spectator is ignorant as to whether or not he knows of her identity. And this, because one does not know that the artist and his ward have been absent from the village and that they have just returned. The identity of this girl, who is betrayed by the villain is not clearly shown. The last scene could easily be eliminated, as it does not assist the picture in its ending. "Vengeance is mine," says the padre, referring to the Lord. If this was the case, the Lord took a long and easy way to work his vengeance for the tottering old man was well ready to die when he did. If a more obvious opportunity had been given Chano to kill the father, and he refrained from taking advantage of it through the padre's advice, and subsequently the father had met with an earlier and a more striking death, the point and moral of the story would have been driven home with more force. The old man appear too old when taking into consideration that only twenty years are supposed to have elapsed. G.

Modern Progress in Somaliland (Cines, April 5).—An interesting educational subject, depicting how civilization has progressed during the recent past in this part of Africa. Among the most interesting features are the dyke, constructed under the supervision of Italian engineers, the hydraulic pumps, the military motorcar service, and a number of well-laid roads. Also the spectator is shown the barracks of the soldiers. Photography is good throughout. G.

Faint Heart Ne'er Won Fair Lady (Cines, April 5).—Fond mamma, wishing to see her bashful son marry well, arranges an engagement to the daughter of a wealthy friend. The young lady, however, is displeased with the idea, and refuses to reconsider the engagement until Percy proves his ability in athletics. Poor Percy makes a spectacle of himself, proving as awkward as he is timid, much to the amusement of the girl and her friends. He returns home a heart-broken youth, and the engagement is terminated. While the theme of the piece is farce, on several occasions the acting and business drifts into burlesque. At times it is humorous, and at times it is silly. There is no fault to be found with the photography. G.

Master and Man (Edison, April 5).—Written from a page in the life of a young clubman and his wife and an ex-convict, this picture is rated to show that while every one has within him the power to repent and reform, some seem certain to succumb to temptation. There is a scene of considerable dramatic intensity where the ex-convict shoulders the blame for the crime of his mistress out of gratitude to his master. However, the author should have left the picture as it stands—to the spectator, the only motive prompting the convict is gratitude—and refrained from injecting the subtitle, "For His Sister's Sake." We know nothing of such a sister, and it does not add to the strength of the scene. The plot has been constructed along consistent lines, the action is smooth, and the acting, especially of Sidney Ayres in the role of the rounder, discloses an energetic personality and a resolute power and intelligent conception. Charles Sutton as the ex-convict is also thoroughly in harmony with his role. Bettie Harte makes a sympathetic wife, who falls under temptation. Gordon Sackville as the detective is a good type. Returning one evening under the influence of liquor, Seymour finds a burglar in his apartment. Securing the drop on him, Seymour forces him to replace the silver, and then delivers a moral lecture on the folly of theft as a business. The burglar states that liquor has caused his downfall, and the pair, then and there, strike an agreement to reform and help each other onward. Afterward, the burglar has an opportunity to assist his master by defending the good name of his wife. J. Searle Dawley is the director. G.

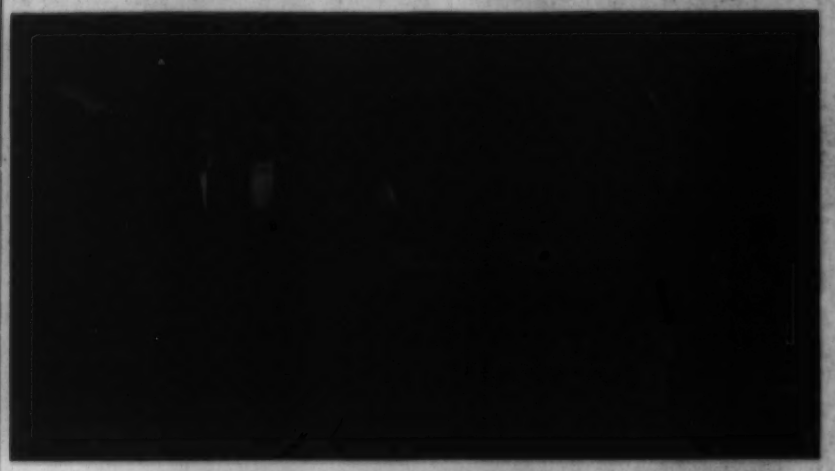
The Woodman's Daughter (Seliz, April 14).—This photodrama, meant to illustrate how true love returns to its own, opens where Jim Alridge, a wealthy bachelor, comes to visit his old college chum, Dick, at his hunting lodge in the woods. Such a scene is necessary to show how Jim happens to be in the woods when he eventually meets the woodman's daughter, but why the author deemed it necessary to introduce a vision at this point, showing the young men together during college days is not clear. It is not required in the exposition, and only prolongs the action of the piece to a harmful degree. Shortly following this Dick is dropped out of the story, while Jim pursues the object of his affection, the woodman's daughter. With the old father's consent, the young people marry and depart for the city, where Jim installs his young wife in a palatial home. Apparently they live happily until Jim is required to spend his first evening out. Feeling that she is losing his love, she writes a note to him, and leaves the house to return to her father. The husband, after an affair with another woman, returns to his wife, convinced of her worth. One can readily see that the story is illogical as told. First, the wife in leaving her husband did so without any substantial motive whatsoever. She had no real reason, so far as one can see, for thinking herself out of place or unloved. The author should have developed this portion of his plot more clearly. Second, if Jim had been just the right sort of man, one is apt to feel that he would have followed his wife without delay instead of trying to find solace in the society of an old flame, who cared only for his money. The finding of that letter was rather an awkward piece of business. Jim's conduct in this matter does not strengthen his character, or the sympathies of the spectator for him. There is not the touch of real life in the play; situations appear forced and ineffective. Herbert Rawlinson makes an acceptable Jim, and Marguerite Loveridge does well as the girl of the forest. W. W. Cammbell is the author, and Fred W. Huntley the director of the picture. G.

Jones Goes Shopping (Edison, April 14).—When Jones leaves for work in the morning he is instructed by his wife to purchase three yards of dress goods to match her dress. Jones goes to his office, and forgets all about it until late in the afternoon. He rushes to the nearest department store, and here his troubles begin. It is bargain day, and at first no one pays attention to him. He is sent from one counter to another, and in his anxiety to secure the goods before closing time, many ludicrous situations are evolved. The picture closes when Jones completely loses his temper and a general riot ensues. C. J. Williams directed the piece. Susan H. Dyer is the author. Herbert Prior plays the title-role in an amusing fashion. The farce is on the same reel with The Rocky Mountains in Winter. G.

The Rocky Mountains in Winter (Edison, April 14).—Here is another Edison descriptive release, quite interesting and instructive, especially if one delights in wonderful scenic beauty, combined with views of Western life. The spectator is taken to Pike's Peak and its region, embracing the trip along Oriole Creek. Photography is good. G.

Program of Special Feature Films

GENERAL FILM SERVICE



Scene from "The Diamond Miniature."

For Saturday, May 3—2 Reel Patheplay

"THE DIAMOND MINIATURE"

A young society man seeking admission to a secret order, is required to rob his prospective father-in-law. He carries through his part of the arrangement but gets into a number of uncomfortable situations.

For Monday, May 5
2 Reel Selig

"A Midnight Bell"

An adaptation of Hoyt's well-known rural comedy of the same name.

Scene from "A Midnight Bell."

For Wednesday, May 7
2 Reel Vitagraph

"The Deerslayer"

The thrilling tale, by J. Fenimore Cooper, of the pioneers and the Indians in the new and unsettled days of America.

Scene from "The Deerslayer."

For Friday, May 9—2 Reel Kalem

"THE CHEYENNE MASSACRE"

A stupendous historical feature. The vivid portrayal of the spirit of daring and fortitude which overcame the ravages of marauding Indians and settled our Western frontier.

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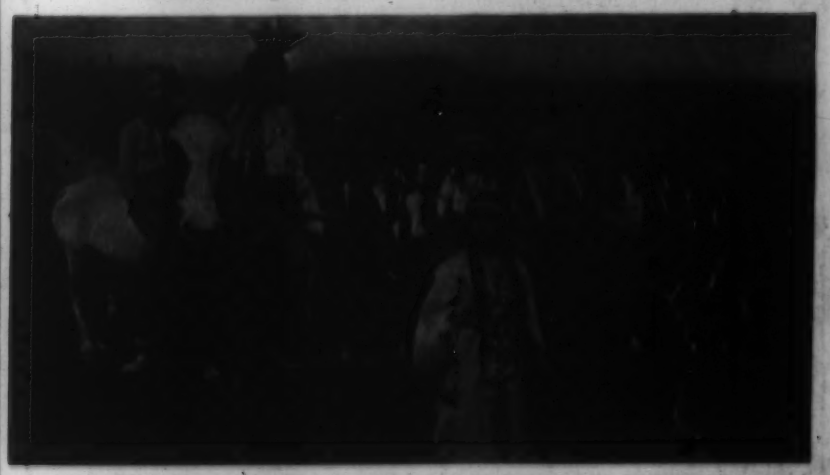

Scene from "The Cheyenne Massacre."